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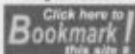
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### Multi-Cycle Classes!

It's peak dancer recruiting time with the traditional beginning of the new dancing season. Give consideration to the various "Multi-Cycle" programs that have been running successfully around the world. One of the continuing problems with recruiting new square dancers is that the classes typically start ONLY in September and that they last too long! Counter these problems with a more flexible program with classes starting more frequently with a shorter time commitment for the new dancer! Once they get dancing they'll be having so much fun, they'll continue on with the activity.

By using "Multi-Cycle" programs, you can have several "cycles" dancing on the same night. That saves lots of money for the club and enables all of the dancers to get alot of review time for moves that have already been taught.

Below are some of the excellent articles on this subject! Take the challenge and try a new strategy for the coming season!

Bill Heyman - Webmaster

### Summary Multicycle Program For New Dancers by Mike Seastrom

#### Introduction:

The Multi-Cycle Program is a method of conducting square dance lessons that start more than once a year. The additional designations of 10 + 10, 13 + 13, and 17 + 17 indicate how many weeks each class is taught before proceeding to the next phase or list of calls. It also indicates how many weeks before a class begins again.

#### Advantages:

- By starting classes more than once a year, you make square dancing more available to potential dancers.
- Enthusiastic new dancers can recruit their non-dancing friends several times a year and dance with them immediately.
- Your new dancers become your primary recruiters.
- A shorter commitment for new dancers (i.e., 3 to 4 months instead of 8 to 10).
- Having two or three class groups on the same night increases class revenue.

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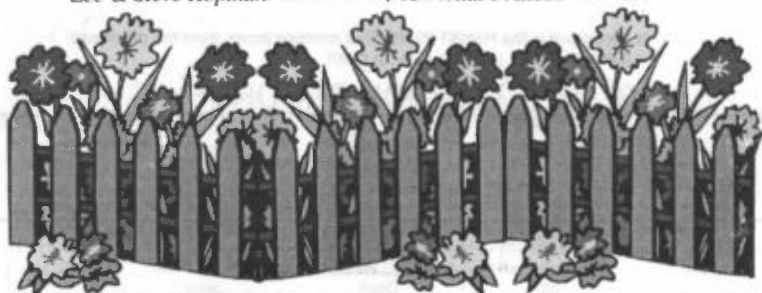
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**SQUAREDANCE**

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**Editorial Assistants**

Louise Harrop

Michelle Merchant

**Subscriptions**

Michelle Merchant

**Cartoonist**

Corben Geis

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# FROM THE EDITORS

ED & PAT JUAIRE

## CONGRATULATIONS!



We attended the CALLERLAB Convention in Richmond, Virginia, in March and really had a good time.

But first, we must recognize three callers who received the Milestone Award this year. They were Vaughn Parrish, Al Stevens and Bill Heyman. Each has worked unselfishly in different ways to help square dancing. We will have more on the presentations in upcoming issues.

The good time we had was in meeting many friends we have made over the years. Just as with any convention, much of the joy of attending is the reacquainting of

many friendships. Of course, at a dance convention you can dance a lot. At the CALLERLAB Convention, you can learn a lot. Much of the learning comes from the interplay at the various sessions and just plain talking to other callers.

We talked to as many callers as we could and there does appear to be a better understanding that square dancing must be made easier to enter. Puzzle solving should not be the prime focus of why we dance, but rather the dance itself. As many have said, let's put the dance back into square dancing.

We agree.

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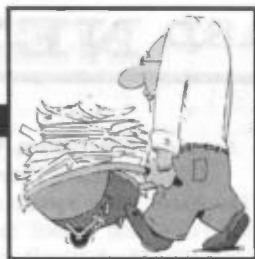
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## FROM THE MAIL ROOM



Hi Ed and Pat,

Thanks so much for printing the article regarding Star Thru Squares' 40<sup>th</sup> Anniversary. We heard from a lot of folks who saw the article.

You are both doing a great job with the *American Squaredance* magazine and we wish you lots of luck in the future. We look forward each month to receiving it.

*Don & Pat Stephens*

Dear Ed & Pat

Thanks for the great magazine, John & I both enjoy several of the articles. My favorites are Cue Tips, Sewing 101, Country Kitchen and how to keep clubs together and going.

The sewing ideas, I pass on since I am the instructor at Peoria, IL sewing clinic for the state dance this year, July 26-28, 2002. It's fun to share new ideas.

Thanks again,

*Pam Stultz*

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## **Annual Children With Disabilities Party**

The Akron, Ohio Square and Round Dance Federation hosted their annual Children With Disabilities Party on March 17, 2002. Jim and Martha Means, Salem, OH chaired the event held at the Norton Middle School. Don and Patty Riebold, Alliance, where the co-chairs, and Doug Haiflich, Ravenna, served as MC.

The 51 disabled children attending were assisted by over 100 dancers in doing the Hokey Pokey, the Macarena, the Birdie Dance, circle dances, easy lines and easy squares. Squares and rounds for the club dancers were mixed in during the afternoon. Each child was presented a gift and a 'grab bag' before leaving. Soft cookies, punch, and coffee were available through out the afternoon.

The Western Whirlers Club of Tallmadge was in charge of refreshments, the Square Wheels of Salem handled the registrations, and the Circulators of Ravenna directed the parking and assisted the disabled into the building.

Other callers and cuers donating their talents were; George Bickis, Canton; Karen Haiflich, Ravenna; Gene Hammond, Hubbard; Ernie Johnson, Kent; Jay & Thelma Kaser, Canton; Kristy Lake, Hanoverton; Bob Pethel, East Canton; Skip Reuschman, Mogadore; Tom Rudebock, Leetonia; Scotty Sharrer, Uniontown; Mike Sumpter, Norton; and Mack Yokum, Chardon.

*Tom Rudebock  
Leetonia, OH*

## **50<sup>th</sup> Golden, and Final Jamboree - August 4-9 2003**

The Jamboree has been an annual event held in Penticton for the last 48 years, with dancing under the stars on a large outdoor wooden floor. Sadly, all good things must come to an end. Such is the case with the Penticton Jamboree. Next year, we will hold our 50<sup>th</sup> and last Jamboree. This decision is the result of much consideration of many factors.

Every summer, for the first full week of August, King's Park has been the home of the Jamboree, with dancers, families and friends gathering from Western Canada and the Pacific Northwest United States to take part in this festive occasion.

Those of you who have been around and involved for many years know only too well the preparation and work required to make the event a success year after year. To all those people, the end of the Jamboree will be a great loss. We are counting on all participants, particularly the callers and cuers who have dedicated their time and expertise, to make the 50<sup>th</sup> Jamboree the biggest and best ever.

Some dancers have come for 48 years, and several callers have been with the Jamboree practically for its whole history. Al Berry, for example, has called at every Jamboree.

On behalf of the Penticton Squares, a big thank you to all who have supported the Jamboree. Please plan to attend the 49<sup>th</sup> Jamboree this summer (Aug 5-10) and especially the Golden 50<sup>th</sup> Aug 4-9, 2003.

*Leo and Annette Ruscheinski  
Publicity*



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## **News Notes from Barefoot Bay Twirlers**

Square dancing in Florida is alive and well! How can we make such a statement you might ask when so many clubs all over are struggling to keep operating. Well, on Monday, February 11, the Barefoot Bay Twirlers hosted a 'Stellar Dance Event' and had a fantastic turnout of over 18 squares plus a gallery of observers. What prompted such a huge turnout for a club that usually only has about four to five squares on a regular dance night? Well, first of all we were honored to host two special callers for the evening. They graciously took time out of their

vacation trip to call this dance. They consented to do the dance without any formal contract and fees were not discussed. In the end the club, the callers and cuer were all paid and more importantly the dancers who attended had a fabulous time. The hall was filled for the first time in ages with eager people ready to have a good time and they did!

The club members were anxious about providing enough food for the turnout and did double batches to insure that the table held enough for everyone. Well, it certainly did and then some! Club members really came through with the best they could offer

and it was superb.

We were also fortunate enough to have Sandy's Square Dance Shop come in and set up for the convenience of the dancers. Shopping, dancing, eating, visiting with old friends and just being there was a great experience for all who attended.

The club also awarded banners to clubs coming on a raid and gave out three banners to the clubs in attendance with their dancers in the club costume. These clubs were from the north, the Spacetrackers, from the south, Orange Blossom Squares, and in between, the Silver Squares. They marched in and showed their club spirit to everyone's delight. I know that the Twirlers are already planning raids to retrieve those banners they gave out! As the club president said, "That's the name of the game. Visit others and then go retrieve to keep us all healthy and alive!"

The fifty/fifty drawings and the door prizes were a great finale to the whole program for the evening. Oh, yes, we also had rounds beginning with the early rounds and then during the dance. All in all, I don't think we've seen a better dance in a long time. It

reminded many of past events and how square dancing got some of us into the activity.

Oh gosh, I haven't even told you who was calling for us that night, did I. Well, we had two "old timers" who combined can brag about having over 100 years of experience and it showed. They were Jim (Joanne) Mayo & Joe (Phyllis) Casey who hail from the New England area and have worked together over the years. They did many favorite songs from the past that still got people dancing with enthusiasm. At the same time, they had a great time greeting and talking to many of their former dancers who now live here in the sunny south. Many memories were brought back and it capped the evening for all.

The club has been on a "high" ever since that night and has revitalized some of the members to come on the regular Monday dance nights. They also wish to thank all the dancers who supported the special dance and hope that you will come dance with them again soon. They also, want to thank the callers who made this evening such a hip success!

*Vera & Dick Smith  
Rockledge, FL*

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### ROLLAWAYS MASCOT WORLD TRAVELER

In June, 1994, Marsu, a Disney character, adopted by the Rollaways as their mascot, started traveling to various square dance clubs acting as an ambassador promoting fun and friendship between all clubs. For two years, Marsu logged in about 18,000 miles to 42 clubs in thirteen states and Canada before returning home for Christmas in December 1996. Marsu attended two Square and Round Dance Festivals and the Canadian National Convention. Afterwards he made trips to Oklahoma and Texas in '97 and '98.

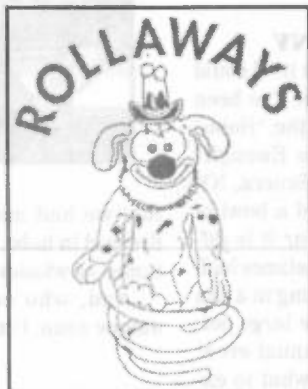
In June, 1999 he went to the National Convention in Indianapolis, Indiana and left there with a young 10 year old girl square dancer, Amanda West,

from Chattanooga, TN. From there he traveled to Ohio, West Virginia, Michigan and Indiana. Pat Bryant, a round dance cuer, received Marsu at a dance in Michigan and she took him home to her parents in Indiana. In Indiana he visited with Clarence & Marilyn Eifling who have a camper

and they invited him to travel with them on a trip through some western states. Marsu traveled through eight western states before arriving in the state of Washington.

From Washington he traveled to Penticton, British Columbia for the 47<sup>th</sup> Annual Penticton Jamboree. He was prepared to travel to Auckland, New Zealand but was not able to pass

through customs, so he stayed in Penticton with Shirley Major until August, 2001. Shirley passed him to Jim





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Hopefully, Marsu will be able to leave Canada before cold weather because he is really a warm weather person.

However, rumor has it that Marsu will attend the National Convention this year in St. Paul, MN. It sure would be nice if many Rollaways and fellow Jacksonville dancers were there to greet him!

We will be there.

*Jack & Kathy McKinney  
Jacksonville Beach, FL*

### Hobo Dance West Seneca, NY

"Soups on! Come and get it!" I could hardly wait for these words. I've been dreaming for weeks about the "Hobo" dance sponsored by "8 Is Enough" square dance club of West Seneca, NY. I couldn't wait until I fasted a bowl of our famous soup. Every year it is different, sometimes good, sometimes bad.

Each hobo is asked to bring in a can of soup that is mixed in one large pot. The "Hobo" dance is an annual event each year. We never know what to expect concerning the taste.

Last year, noodles influenced the mixture with a chicken flavor. This year, there were few noodles, chunks of po-

tatoes and a variety of vegetables dominated with a beef flavor.

The floor was dotted with blue jeans, patches and faded out flannel shirts with holes. Yes, we missed the femininity of the girls in their shorts, puffy skirts over layers of petticoats, but the fun



that we had made up for it as many dressed in hobo, bum's, bag ladies costumes or whatever.

And, who can forget about our unique soup. Um, um good.

*Richard Hoesel  
West Seneca, NY*

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## Cover Story.....

# GHOST RIDERS

### (in the sky)

The Band is truly floating on a cloud today. You put them there. They began in August of 1972 and have been playing square dances ever since. And wow, what a wonderful 30 years it has been! They have met so many wonderful people and traveled so many places. There have been many changes over the years, but one thing that has not changed has been the man on the horse. Throughout the years people may not remember the old player's but they never forget the Ghost Rider (you know, the man on the horse).

The guys are currently preparing for the 51<sup>st</sup> National Square Dance Convention in St. Paul, MN, (their 10<sup>th</sup>). The others were Houston, Salt Lake City, Portland, Birmingham, San Antonio, Orlando, Baltimore, and Anaheim. They have also appeared in the HBO film "Barbarians at the Gate" starring James Garner. They toured Poland, with the Young Rebels Square Dance Club in 1974 and more recently played aboard Carnival Cruise's to the Caribbean and Mexican Riviera.

Last summer, their drummer and band manager, David Ciccone, made the personal decision to retire from the band. He had been with them

since 1988 and wanted to spend more time with his family. The

band had only two drummers prior to Dave. Billy Kurzy (1987-1988), and John Moore (1972-1987). Well, guess what? He's back. John Moore has decided to come back to the group after a 15-year retirement. And, he can still play. You may still see Dave from time to time as he's agreed to sit in if needed. Once a Ghost Rider always a Ghost Rider.

The band stays focused on their passion, promoting Western Square Dancing everywhere they can. If you're fortunate enough to be among the thousands of square dancers attending the Nationals in June, be sure to stop by the stage, pick up a picture, and say "howdy" to the guys. See you in St. Paul.

Are interested in having the Ghost Riders at your festival, contacted them at: [www.ghostridersband.com](http://www.ghostridersband.com) or call Dan at 925-687-2808.



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# THE COUNTRY LINE

MIKE SALERNO



Howdy folks. I just walked in the door from a fabulous weekend trip to the Dance Team Showdown in Fort Wayne, Indiana. It was a spectacular event with one report of over 2,000 dancers in attendance. Along with the competitive events there were over 125 workshops in 7 rooms. There were top instructors and competitors from all over the world. There were rooms for all types of dancing and technical classes, but the greater majority of the people were there to line dance. Personally, I was there for my continuing accreditation classes for the National Teachers Association for Country Western Dance (NTA). If you ever have the opportunity, make it a point to attend such an event in your area. You will not be disappointed.

Last month, I briefly touched on the different rhythms used in dancing. The rhythms that dancers use are based on the particular dance that would best suit the music. Some common rhythms are Fox Trot, Quick Step, Two Step, Polka, Cha Cha, West Coast Swing, East Coast Swing, Hustle, Mambo, Merengue, Samba, Tango, Triple Two Step, Night Club Two Step, and Waltz. This is by no means an all-inclusive list. There are many ethnic and regional rhythms of which I have had no exposure. Each dance rhythm has a certain "feel," a certain beat, and a set of basic steps for the dance. Today's line dancers eventually learn many dances with many different rhythms.

This month's dance is a basic waltz dance. It is a relatively easy dance that most dancers can pick up in just a few

minutes, but it provides us with an opportunity to learn a classic dance rhythm. The Waltz is the oldest of our modern ballroom dances. Its origins can be traced all the way back to 18<sup>th</sup> century Austria. The Waltz, in its most basic form consists of one step per beat of music. The musical time signature of Waltz consists of 3 beats per measure of music. A complete waltz basic is composed of a two-measure unit and is counted as "1, 2, 3; 4, 5, 6." The most distinctive feature of waltz is the utilization of "Rise and Fall" in the dance. There are different types of "Rise and Fall." The simplest way to achieve "Rise and Fall" is by taking a longer step on counts 1 and 4 of the 6 count basic. Think of the basic step as a long step, using a heel lead forward or a toe lead backwards and two normal steps using the balls of the feet. This month's dance can also be done with a partner beginning in Right Side-by-Side (Sweetheart) Position. Although there are many partner variations, I have presented only one basic variation due to space constraints. As usual, I have provided some music "suggestions," but your favorite waltz will work just fine. I often vary the song I use for this dance depending on the mood, age, and skill level of the dancers. I hope you enjoy this dance. If you have any questions about this dance or a suggestion for a future column, please contact me at P.O. Box 2685, Topeka, Kansas 66601-2685. I can also be reached via e-mail at [KSDanceguy@aol.com](mailto:KSDanceguy@aol.com). Until next time, I will save you a spot on the dance floor.



This month's line dance:

## **RITA'S WALTZ**

### **Basic Steps**

#### **(Official NTA Definitions):**

**Basic Steps:** Rise and Fall, Forward and Backward Waltz Balance, Left and Right Spirals (Twinkles).

#### **Basic Steps:**

**Line of Dance (LOD):** Counter Clockwise circle of dance used in couples dancing. In line dancing the line of dance would be the facing wall at the beginning of the current sequence of steps.

**Rise and Fall:** Coming up on the ball of the foot, bracing the ankles and stretching the spine, then lowering to the heels.

#### **Rhythm:**

**Music:** The repetitive sound pattern created by the playing of notes, with their accents, which forms the basic pulse of the composition.

**Dance:** The recurring step pattern created by the dancer as he performs a particular dance.

#### **Forward Left Waltz Balance:**

1. Step Left Foot Forward using a Heel Lead.

2. Step Ball of Right Foot Beside Left Foot.
3. Step Ball of Left Foot Beside Right Foot.

#### **Backwards Right Waltz Balance:**

1. Step Right Foot Backwards reaching back with Toe.
2. Step Ball of Left Foot Beside Right Foot.
3. Step Ball of Right Foot Beside Left Foot.

#### **Left Spiral (Twinkle):**

1. Turning slightly to face Forward Right Diagonal, Cross/Step Left Foot in front of Right Foot.
2. Step on ball of Right Foot to Right Side turning slightly to face Forward Left Diagonal.
3. Step Left Foot in Place still facing Forward Left Diagonal.

#### **Right Spiral (Twinkle):**

1. Turning slightly to face Forward Left Diagonal, Cross/Step Right Foot in front of Left Foot.
2. Step on ball of Left Foot to Left Side turning slightly to face Forward Right Diagonal.
3. Step Right Foot in place still facing Forward Left Diagonal.

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### **Rita's Waltz**

Description: 24 Count 4 Wall, Beginner/Intermediate Line Dance

Choreographers: Jo Thompson, Highlands Ranch, CO.

Music Tempo Suggestions:

Slow - Stars Across Texas - Tracy Lawrence (96 BPM)

Medium - Alibis - Tracy Lawrence (108 BPM)

Fast - Dream On Texas Ladies - John Michael Montgomery (116 BPM)

#### **COUNTS/STEP DESCRIPTION**

##### **Waltz Balance Forward, Back, Forward, Back**

1. Step Left Foot Forward using Heel Lead
2. Step Ball of Right Foot Beside Left Foot
3. Step Ball of Left Foot in Place Beside Right Foot
4. Step Right Foot Backwards reaching back with Toe
5. Step Ball of Left Foot Beside Right Foot
6. Step Ball of Right Foot in Place Beside Left Foot
- 7-12. Repeat Steps 1-6 above

##### **Left Spiral, Right Spiral**

13. Turning slightly to face Forward Right Diagonal, Cross/Step Left Foot in Front of Right Foot
14. Step on ball of Right Foot to Right Side turning slightly to face Forward Left Diagonal
15. Replace Weight to Left Foot With Body Facing Slightly Left
16. Cross/Step Right Foot in Front of Left Foot
17. Step on ball of Left Foot to Left Side, turning slightly to face Forward Right Diagonal
18. Replace Weight to Right Foot With Body Facing Slightly Right

##### **Left Spiral, Right Spiral With A 3/4 Turn Right**

19. Cross/Step Left Foot in Front of Right Foot
20. Step on ball of Right Foot to Right Side turning slightly to face Forward Left Diagonal
21. Replace Weight to Left Foot With Body Facing Slightly Left
22. Cross/Step Right Foot in Front of Left Foot
23. Turning 1/4 Right, Step Left Foot Backwards
24. Turning 1/2 Right, Step Right Foot Forward

#### **Repeat**

##### **Optional Partner Variation: Waltz Balances Forward, Back, Forward, Back**

*Partners will be in Right Side by Side (Sweetheart) position for balances.*

##### **L Spiral, R Spiral, L Spiral**

*During the spirals, the man should be slightly behind the lady so both can comfortably turn from side to side.*

##### **R Spiral W/ A 3/4 Turn Right**

*The Basic Outside Turn: The man will not do the 3/4 turn but instead will do a forward waltz stepping R, L, R toward the new wall. She will do the 3/4 turn under the right joined hands on counts 23-24, releasing the left hands and rejoining them on count 1 in front to start again.*

# Getting to know Mike Salerno

Mike was born and raised in Waterbury, Connecticut, and started performing at an early age. At age 7, he began performing in local theatrical productions as well as in family and school musical bands. As the son of two music instructors, he was exposed to many different instruments and styles of music. At the urging of his parents who danced with two local square dance clubs, Mike began square dancing at age 12. He became a square dance caller at age 16 and was accepted as an associate member of the Connecticut Callers Association at age 17.

Shortly thereafter, Mike joined the U.S. Army. After finishing the mandatory basic training and prerequisite advanced training, he was assigned to Fort Riley, Kansas, in January 1978. He served the remainder of his four-year tour of duty as a military pay specialist at Fort Riley, Kansas. At the end of his military service, Mike moved to Topeka, Kansas, and has lived there ever since.

Mike began calling square dances for area clubs and organizations shortly after arriving in Kansas and, over the years, has been the club caller for various clubs across Northeast Kansas. Currently Mike is the club caller for the Docey Dandies of Gardner, Kansas. Mike is noted for being a very articulate and fun caller who uses a wide variety of music styles in his dances. Believing that professionals can never know too much about their craft, Mike has always



concentrated on learning more about square dancing, round dancing, line dancing, country dancing, and swing dancing along with dancing and performing in general. Mike has always taught line dances and easy "square dance" rounds at his clubs and at "fun nights" for various church and civic organizations. That prepared him for the swell of interest in country dancing that swept the world in the mid 1990's. With the years of knowledge acquired through teaching people to dance and the ability to keep the dancers entertained, Mike began teaching country line dancing and couples dancing. Presently Mike teaches at two YMCAs and Remington's New Country Entertainment in Topeka, Kansas, as well as maintaining an active calling schedule. Mike can be found teaching country western dance or calling a square dance somewhere as often as four to five nights a week throughout most of the year.

Mike is currently a member of the Northeast Kansas Callers Association, Kansas State Callers Association, CALLERLAB, and is the Kansas State Director for the National Teachers Association For Country Western Dance (NTA). Mike is a contributing writer for the NTA newsletter and writes the "Line Dancing" column for the Kansas Square Dance Association's quarterly magazine, *Travel On*. He also publishes *News From The Danceguy*, a quarterly newsletter aimed at instructors of country western dance.

*By Nasser Shukayr*

## WHAT DO NEW DANCERS NEED?



A healthy, active, growing square dance club must have new dancers. How can we get and keep them? The obvious answer is to "meet their needs." The word "needs" is all-purpose and ambiguous. Let's focus on what new dancers need, by being more specific.

First, new dancers need to be recruited! They can't become new dancers until they show up for a square dance class. We can get lots of people to try square dancing by asking lots of people. Have you ever asked someone to try square dancing, and their reply was, "NO?" This happens to all of us. Even when someone says, "NO," you are still a winner for having asked. Not everyone will say, "YES." For every "YES" you first have to hear "NO" a certain number of times. Each time someone says "NO," you are that much closer to an eventual "YES."

How often do we see a burst of recruiting just before the annual start of lessons? We need to recruit constantly, by asking people to try square dancing. The best way to get new dancers is to ask people to become new dancers.

Our no-committal phrase, "Let's meet the needs of new dancers" is now more specific: "Let's recruit new dancers!"

What else do new dancers need? They need to be accepted into square dancing. Fun, enthusiasm, and

excitement make brand-new beginners glad they started square dancing. Let new dancers know, beyond all doubt, that they are welcome in the activity. Show them their long-held misconceptions about square dancing are false, and square dancing is indeed a modern form of recreation. Take a sincere interest in these people, find out how they are similar or different from you, and appreciate these people for the unique folks and future dancers they really are.

Instead of "Let's meet their needs," a more specific strategy might be, "Let's recruit new dancers and accept them!"

What else do new dancers need? They need to be entertained! With hundreds of recreational choices available today, people aren't going to stay around very long unless they think they made a wise choice. Fine-tuning every last detail of how we show and sell square dancing requires effort. It's worth the effort, because the least little flaw in our presentation can make a

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new dancer decide to seek their recreation elsewhere.

Entertainment is just another form of communication. Entertainers must have "stage presence," and this is merely a wide circle of communication. Give each dancer the feeling they are inside your circle of communication. Practice communicating directly with the #3 lady in the farthest square, to widen your circle. Don't do hard-driving songs all night. Occasionally throw in a slow relaxer for contrast and dancer enjoyment. No matter how carefully you prepare your presentation, sometimes you'll find that the dancers just don't seem to be having an exceptionally good time during a tip. That's when you'll want to cut the tip short. And occasionally you'll find that, for some inexplicable reason, the dancers seem to be having an exceptionally fun time during a tip - "Let the good times roll," by slightly prolonging that tip.

They came to dance, not to stand around listening to instruction. Watch for a teach being too long. Occasionally

you may feel that new dancers want variety. Remember, that square dancing is new to them, and often when we think the dancers are bored, it's the caller who is in fact looking for variety. Therefore, try not to provide all the variety by the use of choreography. There are other ways. Variety in formations, ladies choice, theme nights, guest callers, variety in singing calls, etc.

"Let's meet their needs" is now refined to say, "Let's recruit new dancers, accept them, and entertain them!"

What else do new dancers need? They need to be taught to square dance! Perhaps the most efficient way to teach new dancers is the Multi-Cycle plan, where lessons start several times per year. In this plan, new dancers receive constant refresher courses as they progress through the calls. Contact the CALLERLAB office for more information on the Multi-Cycle Lesson Plan.

A picture is worth a thousand words. Use demos when teaching instead of verbally explaining all the calls. After presenting a new call, ask if there are

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any questions, and after answering a question, ask if there are any more. If you ever find yourself in a tip where for unknown reasons the new dancers simply aren't getting it, that tip is a candidate to be cut short. And, when everything is going just right, the tip can be prolonged.

Instead of "Let's meet the needs," we can now say, "Let's recruit new dancers, accept them, entertain them, and teach them!"

New dancers need a feeling of success! They're already apprehensive from the beginning. Any fool can break

down squares — the master keeps them all dancing. Give new dancers lots of encouragement and patience. I have yet to meet a square dancer who refused to learn a new call. If the new dancers aren't getting it, there's almost always another way to present the call. Perhaps the music is simply playing too fast. In any case, make completely sure they all succeed on the last song of each evening. This leaves them wanting to come back next week.

Let's recruit new dancers, accept them, entertain them, teach them, and help them succeed!



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# CUE TIPS

*SELECTED BY*  
**FRAN & JIM KROPF**



"Try To Remember" Mother's Day is coming so to give her a "Little Rock" (preferably a Big Yellow Rock) Happy Mother's Day to all.

## **LITTLE ROCK**

Mike Seurer

**RECORD:** MCA 53522 Reba McEntire

**FOOTWORK:** Opposite except as noted

**RHYTHM:** Two Step

**SEQUENCE:** INTRO-AB-ABC-B-ENDING

**PHASE:** II

**SPEED:** 43-45

### INTRO

ABOUT 4 TO 6 FEET AWAY WAIT 2 MEAS;; STRUT TOG 4;;  
BOX;; LIMP 4; WALK 2 TO SCP/LOD

### PART A

2 FWD TWO STEPS;; HITCH 6;; SCOOT 4; WALK 2; CIRCLE AWAY & TOG;;  
TRAVLING BOX;;; SIDE DRAW CLOSE;

### PART B

VINE 3; WRAP; UNWRAP; CHANGE SIDES; 2 FWD TWO STEPS;; STRUT 4;;  
VINE 3; WRAP; UNWRAP; CHANGE SIDES; 2 FWD TWO STEPS;; STRUT 4;;  
SLOW OPEN VINE 4;;

### PART C

LACE ACROSS;FWD TWO STEP; HITCH 6;; LACE BACK; FWD TWO STEP;  
HITCH 4; WALK & FACE;  
FACE TO FACE; BACK TO BACK; (OP/LOD) 2 FWD LK FWD;;  
WALK & FACE;

### ENDING

BOX;; LIMP 4; WALK 2 TO SCP/LOD; APART POINT;

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## TRY TO REMEMBER

Carl & Rae Drake

**RECORD:** ROPER JH 401A Flip Side Mondo Cane # 2

**FOOTWORK:** Opposite unless noted

**RHYTHM:** Waltz

**PHASE:** III +2

**SEQUENCE:** INTRO, A, B, A, C, ENDING

**SPEED:** 45+

### INTRO

BFLY/W WAIT 2 MEAS;; APT PT; TOG TCH;

### PART A

WALTZ AWAY & TOG;; STEP SWING; SPIN MANUV; IMPETUS TO SCP; THRU  
FACE CLOSE; HOVER; PICKUP; 2 LEFT FACE TURNS;; WHISK; WING;  
TELEMARK TO SCP; MANEUVER; IMPETUS TO SCP; PICKUP;

### PART B

DIAMOND TURNS;;; TELEMARK TO SCP; HOVER FALLAWAY BJO; BACK  
HOVER TO SCP; PICKUP SCAR; 2 PROGRESSIVE TWINKLES;; 2 LEFT  
FACE TURNS;; WHISK; THRU FACE CLOSE ;BOX;;

### PART C

DIAMOND TURNS;;; TELEMARK TO SCP; HOVER FALLAWAY; SLIP PIVOT TO  
BJO; MANUEVER;

### ENDING

IMPETUS TO SCP; THRU FC CL; SIDE CORTE HOLD;;

# SQUARE-UP

**JOHN & LINDA SAUNDERS**



## YOUR HOME BASE

Where is your home base for square dancing? Of course there are many. Wherever there is a square dance club there is a home base and these home bases are the most important part of the square dance world. Without these home bases nothing else would work. If you didn't have local programs then who would promote classes in the area? Who would have square dances in the area?

Festivals, conventions and special dances with nationally known callers are good and they are an aspect of our activity but they are not the most important part of the activity. Large festivals, conventions and special dances don't do a whole lot to promote square dancing to the non-dancer. Without the new dancers coming in all these wonderful special events wouldn't have any dancers to participate.

A lot of times when a special event is upcoming in an area the dancers and callers in the area spend so much time on preparing for the event that they don't have time for class promotion. This is especially true of some dancers who become officers of associations.

Square dancing needs people to run these organizations and to be leaders but it shouldn't be to the exclusion of promoting the activity to new dancers. If you look around you will notice that a lot of people who are officers in clubs

and associations are the same ones over and over. You will also notice that the age of our dancers is increasing. Eventually without new people we will be without leaders for the clubs and organizations. Your local clubs must promote the activity and run classes.

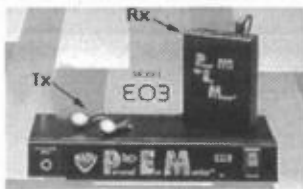
We need to promote our activity all year instead of just before we begin classes. Pass out cards and schedules to everyone you come in contact with and then as it gets closer to classes starting up put on a big push.

Festivals and conventions and other special events could completely fold and go away and as long as the local clubs in local areas were alive the square dance movement would survive. The local clubs, no matter how big or how small, are the most important part of this activity and if they should fade away the activity would fade away. Let me say in closing that you should protect your home base. If you do this the rest will take care of itself.

Don't worry about programs or dress or any other aspects when bringing in new dancers. Let them go through class and have fun. As they dance they will start acting and dressing according to the people they are dancing with. Most people want to conform. Lead them by example not by words and rules.

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# NOTES IN A NUTSHELL

A REVIEW BY

**FRANK LESCRINIER**



## **CHOREO-WISE**

**David Cox**

david@c-bar-c.com

Some 'More Fun Routines' is the title of this month's Mainstream section. The routines listed are a combination of working with Backtrack, using some interesting Allemande Lefts, and gimmicks based on a combination of choreography and clever comments.

The Plus section material submitted by Steve Turner using the new call on the Plus program, Eight Chain Thru.

The 'As Couples' concept is the Advanced feature for this month. The routines are a little different in the fact that only one of the couples work as a couple, while the others work as individuals. This will give a whole new feel to the choreography. There are two Box Calls in the A-2 program: Box Transfer and Box Counter Rotate.

The Feature Calls are Wiggle Thru and Wiggle the Top (Author not listed). The definition of Wiggle Thru is: Scoot Back and Hinge. The definition of Wiggle the Top is: Scoot Back and Fan the Top.

In the Hoedowning section, David stresses the importance of a caller opening their mouth and using good microphone technique. He states, "The wider your mouth, the more control you have over the variety of sounds that come out. By opening your mouth wide, you are better able to articulate clearly

the various vowels and consonants that you wish to create to get your message across clearly to the dancers."

Both Brian Hotchkies and David share their record reviews of the recently released records.

## **THE CALL SHEET**

**Kris Jensen & Bill Eyster**

kris@squarez.com

It's been almost a year since the last Call Sheet (a GCA Official Publication) was published. Here are some of the articles presented in this issue.

Have you ever wondered about the 'noise calls' that dancer's say as part of the square dance activity? Although there is no information regarding the history of the sounds, you can go to the following Web site and find a list of the popular sound effects used for certain calls: <http://www.dosado.com/articles/soundeffects.htm> The article also chronicles the evolution of one such dancer response for the call Mini Busy, which went from "And few are chosen" to "My peas are frozen."

Kris presents some of the various music source options that are now available to the caller. These can include using Vinyl, MP3 files, CD's, and Mini-Discs. Kris also made a presentation at the recent CALLERLAB Convention on this same subject matter.





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- SSR-228 WONDERFUL TONIGHT  
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### **JOHN'S NOTES**

#### **John Saunders**

johnnysa@aol.com

John includes a record review and things of interest section. There are several singing call figures included that are used in the new songs.

Don Ward, in the Dancing Contra section, stresses that before you attempt to call a Contra dance, you MUST be able to dance it. He also notes that the biggest challenge of calling a Contra is the technique of calling before the first count of the phrase in the music.

In the Workshop Ideas section this month, John has researched the words for the cue sheet to the singing call "Believe", which was originally recorded by Cher. The second half looks into some non-symmetric choreography

The Mainstream (1-53) Program call featured is ½ Zoom. This is of course a variation of the call Zoom. Choreo is included using both the starting and completed Double Pass Thru formations, as well as from a Column. The Mainstream Program call of the month

is Pass To The Center. While this may seem to dance like a no-hands Dive Thru, it can also be called from right-hand Ocean Waves, which a Dive Thru can't. Also included for the Plus Program is the call (Anything) and Roll.

The Advanced and Challenge Supplement includes: Horseshoe Turn; Trail Off; and Ah So.

### **CALLER'S NOTES**

#### **Norm Wilcox**

normwilcox@sympatico.ca

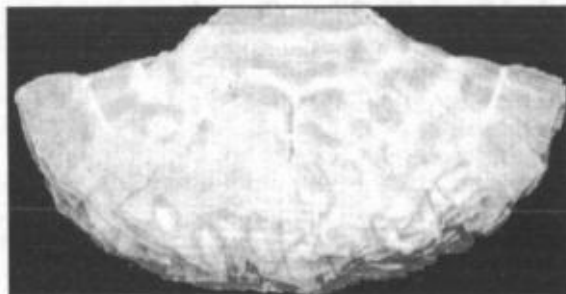
In this month's 'Adding Creativity To Your Choreography' article, Norm asks the question of what to call after you've called, "Heads Square Thru 4 - Touch 1/4." So many times callers will get into a 'rut', and call the same sequences together. Maybe it's time to explore other possibilities to add some variety to your calling repertoire.

Included this month in the Mainstream 53 (Basic) page is the call Square Thru. So many times this is called from a Static Square, and then forgotten. Norm adds some sequences using the call from both the 8-Chain

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Thru and the Facing Lines formations. Also included this month are some Mainstream 53 Program six-couple sequences. These are always nice to use when you might have 1½ or 3 squares, to add a bit of variety to your program. The Mainstream featured call is Recycle, as well as a page of choreo 'Dancing the Mainstream Program' using Recycle, and the cue words, 'put the girls in the lead', but not calling Dixie Style to a Wave. For the Plus Program, Follow Your Neighbor and Spread/(Anything) and Spread are highlighted and includes some Plus sequences concentrating on the call Follow Your Neighbor and Spread.

For those calling Advanced, Norm

workshops Cycle and Wheel, as well as a page of choreo dancing the A-1 Program. Some of these include having both the ends facing the same direction; so make sure the dancers understand the definition before calling it cold. The A-2 call this month is In Roll Circulate, which can be used to set up non-standard waves, or you can use it to standardize waves. The last page contains material dancing the A-2 Program.

**Do you publish a note service?  
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Thanks, Frank.**

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# A Trip to China

*Jim Pead & Betsy Waite*

We came to Beijing in September 2001. We are dedicated square dancers and knew that if there was dancing in Beijing, we would seek it out. We spotted an article in your magazine about some American square dancers coming to Beijing and dug out the contact person. It was not easy! We finally made contact with the person who was hosting a dance for the Americans in October. We attended that dance and contacted Chinese square dancers.

Yes! We do continue to enjoy our square dancing here in Beijing. We dance with two different clubs. The Gold Friends Square Dance Club dances on Monday and Tuesday nights. They have 4 to 5 squares usually. They actually have two callers, "Caller Lieu" and "Teacher Cao Ping." These two callers share the responsibilities of the club, with Teacher Cao Ping doing most of the introduction of new material and Caller Lieu doing the actual calling, once the dancers have gained a little proficiency.

Our second club is The Long Marchers (an interesting reference to the Chinese Revolution and Chairman Mao's famed long march) who dance on Friday afternoon. Like square dance clubs nearly everywhere, they have difficulty finding a good venue to dance.

The Old Friends dance in a room that is used to feed workers in a business during the day. They fold up the tables, mop the floor and learn

square dancing. The building is old and decrepit, but the floor is usually pretty good-if someone remembered to mop!

The Long Marchers found an old movie house with a level terrazzo floor in the lobby where they dance. We have been unable to learn if the theater still shows movies, but the lobby is used quite a lot. One day they were doing a free health care fair, checking blood pressure and doing physicals on the spot-we continued to dance.

Neither club has proper turntables or amplifiers. They operate with recorded tapes, not the records that square dance callers use in other parts of the world. In fact, they dance to a lot of pre-recorded square dance music with American square dance callers. The Gold Friends have a normal audiotape boom box with no voice amplification. The caller shouts over the music to be heard.

The caller for the Long Marchers does have a microphone and speaker. The speaker is also connected to a walk-man type tape player. Neither caller has access to good square dance records and neither has a means of playing records if they had a turntable.

With all of that, the dancing is remarkably good! The friendship and fellowship is even better! These people have taken square dancing's motto, "Square Dancing is Friendship Set to Music," to heart and are the warmest, most open, friendliest group you ever could hope to meet.

Many Chinese people love dance.



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**Fanning  
Island**



Groups gather regularly in the parks and other public places to dance. Someone brings a boom box and the dancing begins. There are groups that meet and practice tai chi, the slow-moving, graceful exercise long associated with the Chinese. Others do rhythmical dances involving fans, still others use swords, drums, and other implements.

It is no wonder that square dancing is gaining a toehold in China. With square dancing, the dancer can enjoy and respond to music in a group and never feel "on the spot" or possibly embarrassed. With most "couple" dances such as the waltz, fox-trot,

tango, etc., the couple has to learn or create their own choreography and perform it together in some sort of unified pattern. With square dancing, the choreography is already created and given to you by someone else, the caller, and all you have to do is respond to the calls, and work together

On January 5, a Sunday afternoon, a large, combined, dance was held in a special hall in West Beijing. Both the Long Marchers and the Gold Friends invited us and we put it on our calendar with a gold star! Unfortunately, Betsy fell ill the day before the dance but she insisted that I go and represent us.

As ever, going somewhere in Beijing

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15. PHASE III WALTZ/FOXTROT
16. PHASE III CHA CHA/RHUMBA
17. PHASE III TANGO/JIVE/TWO STEP
18. PHASE IV WALTZ
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is an exercise in creativity. We went to this particular location several months ago, but were met and led there by another dancer. I knew it was near one of the subway stops, and knew which one. I could have taken bus #37, transferred to the underground, and gotten off at the proper stop and walked. As I was running late, I hailed a cab, showed him on the map where I wanted to go and we set out.

Across town, through neighborhoods, down streets, and finally we arrived at the proper subway stop. I alighted, paid the fare, and set out walking. About a half mile down the street I came to a large arch leading to a significant housing area. There were simply dozens of apartment buildings! Proceeding carefully, with my head and eyes sweeping back and forth for something familiar, I progressed until I spotted a familiar looking building. Upon entering, I met one of the ladies from the Monday night group! She welcomed me warmly and sent me to the elevator to go to the sixth floor.

When I entered the room, people called from all corners of the room to welcome me in Chinese. I used half of my Chinese vocabulary "knee how" which is a sort of combination "Hello" "how are you" and "good health to you." (The other half of my vocabulary is "shi shi" the Chinese for "Thank You.") It is amazing how far you can go with "Hello" and "Thank You," coupled with pointing, notes and addresses written in Chinese by someone else, and—most of all—a big smile!

Everyone wanted to know where Betsy was and I explained that she was

ill, so I was welcomed as a single man. After all, women dancers outnumber men dancers and a "loose" man is always welcome.

The dance began with a very special "grand march" that is definitely different from the American style. A long line of dancers was formed, with men and women alternating. The leader began leading the long line of dancers, to music, in a serpentine fashion, leading the head of the line from one side of the room to the other, slowly bringing every dancer onto the floor. Then she led the long line into a trek down the side of the hall to the back center. As the way before her cleared, she slowly led the line forward (still single file) to the front of the room, before the stage. Here she dropped hands and began directing the dancers, sending the women to the left, the men to the right back to the rear of the hall, where they came together as couples.

The line of couples came back down the center toward the stage, where she sent the couples, alternating left and right, back down the side of the hall. There, they came together again, this time in a group of two couples, or a line of four. The groups made their way forward and were once more dispatched (first group left, second group right, etc) back down the side of the hall. This time, when they reached the center of the rear of the hall, they formed a group of eight, or four couples coming forward.

She stopped the dancers, made a short (welcoming?) speech, then had each group of eight form up into regular square dance squares.

The rest of the dance continued in a more or less normal fashion, with

callers taking turns directing the dancers. Each caller had a chance to take center stage and lead the hall.

At one point, the "Long Marchers" all came on stage and sang "Chinese Jingle Bells" or Jingle Bells with Chinese characteristics! They insisted that I join them. Since I did not know the Chinese words, I just bellowed out the usual words of Jingle Bells, my mouth opening and closing nearly in unison with theirs.

Later, four ladies in beautiful "Mongolian Traditional Dance Clothing" came out and did a demonstration of Mongolian Dance. This was followed by a young girl dancing alone, doing a sort of writhing, squirming, leaping dance. She was very athletic and flexible. She was dressed in a plain black costume, a sort of loose fitting leotard type of outfit. She carried a bright red fan, which she used to punctuate her moves with a loud snap. She was very graceful and elegant and an extremely skilled dancer.

Later when Caller Li, from the Long Marchers, called, he just about brought down the house. He was working with recorded music and when his portion ended, a familiar voice boomed from the speakers! It was the famed American Square Dance Caller Joe Saltel! We had recently given Caller Li a square dance tape by Joe, and he simply re-recorded it onto the end of his portion.

It was a fine afternoon of dancing! The callers were good, the dancers were dressed up, the sound was good, and everyone had a good time

Our email is [jimbetsy@aol.com](mailto:jimbetsy@aol.com). If you come to Beijing, we will help you find the square dancing!!

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## **She's Crazy For Leaving - RWH 216**

**Steve Sullivan**

Guitar, with a touch of twang, a piano with a honky tonk feel, some steel, rolling rhythm, the quality Rawhide music that says get out of my way I'm here to dance. *Hds (Sds) Square Thru, Right & Left Thru, Touch 1/4, Scoot Back, Boys Run, Right & Left Thru, Square Thru 3, Swing corner, Promenade.*

## **The Wagon Tongue - GMP 939**

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Guitar, steel, piano, and fiddle all share the lead, with some good riffs and runs mixed throughout. A bright musical number half way up the energy scale. Dedicated by the callers to their parents. *Hds (Sds) Square Thru, Do Sa Do, Swing Thru, Boys Run, Bend the Line, Right & Left Thru, Flutterwheel, Slide Thru, Swing corner, Promenade.*



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## Ron Markus

A cover of an Elvis hit. Electronic country sound with vocals in the background. Steady rhythm. *Hds (Sds) Promenade Hall, Pass the Ocean, Extend, Swing Thru, Boys Trade, Turn Thru, Allemande Left, Weave the Ring, Swing Corner, Promenade.*

## Larry Letson

Good blend of guitar, steel, and piano with some lonesome harmonica and fiddle fill. Easy to dance to music. *Hds (Sds) Square Thru, Touch 1/4, Walk and Dodge, Partner Trade, Right & Left Thru, Flutterwheel, Slide Thru, Swing corner, Promenade.*

## **I Don't Want To Miss A Thing - SIR 703    Thorsten Geppert**

Relaxing and quieting song for that moment when it's time to take a deep breath and relax the dancers. String background weaving in and around the main music theme. *Hds (Sds) Square Thru, Do Sa Do, Swing Thru, Boys Run, Tag the Line, Cloverleaf, Girls Square Thru 3, Swing Corner, Promenade.*

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## **Puff The Magic Dragon - DGR 007**

**Robert Hurst**

Smooth danceable number. Easily followed melody line. Prominent rhythm with key changes. The second release of this title in as many months. *Hds (Sds) Promenade Half, Square Thru, Right & Left Thru, Pass Thru, Trade By, Slide Thru, Square Thru 3, Swing Corner, Promenade.*

## **I Wanna Talk About Me - DR 97**

**Big & Little Enis**

Cover of a recent Toby Keith country hit. Modern, busy countrified rap sound. Part of the middle break is instrumental. Could also be used for patter. *Hds (Sds) Square Thru, Do Sa Do, Swing Thru, Boys Run, Bend the Line, Right & Left Thru, Flutterwheel, Slide Thru, Swing corner, Promenade.*

## **Hoedown On Vinyl**

### **Braveheart - GMP 507**

**Darryl Lipsecomb**

An Irish jig number featuring bagpipes. Darryl calls some challenging Advance on the flip side.

*Happy Mother's Day*



**Singing Calls On CD**  
**Elvis Trilogy - CC 108**

**Bob Poyner**

Teddy Bear, Mess of Blues, Viva Las Vegas. Three singing calls all recorded in three different keys. Good Wop sound from the late 50's and 60's. This is a good one for that 50' - 60's theme dance. Three for the price of one. Bob calls Mainstream on the first two and Plus on Viva Las Vegas.

**Irish Washerwoman - BMVCD 3047**

**Uncle Otis**

By the time you read this St Patrick's Day will be over. An Irish jig that can be used for a hoedown. Uncle Otis calls material that can be used for your one-nighters. One track has a vocal explanation of the dance.

**With A Shillelagh Under My Arm - Pioneer 6000CD**

**Brian Hotchkies**

Music that makes you want to dance and puts a twinkle in your eye. Good blend of instruments that reminds you of old Ireland. Some modulations to minors adds flavor to the music. *Hds (Sds) Right & Left Thru, Rollaway, Star Thru, California Twirl, Pass Thru, Right & Left Thru, Veer Left, Ferris Wheel, Square Thru 3, Swing Corner, Promenade.*

**Osamay the Camel/Jingles - CC110**

**Jack D Berg**

Osamay the Camel is a novelty number to the Shiek of Araby. The musical arrangement give it a middle eastern flavor. *Hds (Sds) Square Thru, Right Hand Star, Star Left in the Middle, Do Sa Do, Square Thru 4, Swing Corner, Promenade.* Jingles is a smooth melodic hoedown. Jack calls Plus on the vocal track. Both numbers are recorded in 3 different keys.

**Dock Of The Bay - RHY 205 CD**

**Wade Driver**

Good blend of fiddle, guitar and steel with modulations that at times give you a lonesome feel. About half way up on the energy scale. *Hds (Sds) Square Thru, Swing Thru, Boys Run, Half Tag, Walk and Dodge, Partner Trade, Pass the Ocean, Recycle, Swing Corner, Promenade.*

**Mountain Dew - STCD 1005**

**B Hotchkies & B Wonson**

Good banjo pickin' and fiddle playin' for a Blue Grass sound that says let's dance. Usable as a hoedown. *Four Ladies Chain 3/4, Hds (Sds) Promenade 3/4, Sds (Hds) Right & Left Thru, Pass Thru, Slide Thru, Right & Left Thru, Pass the Ocean, Recycle, Swing corner, Promenade.*

**Hoedowns On CD**

**Not My Mule/Vato Loco - CC107CD**

**Curt Braffet**

Not My Mule is a rhythm hoedown with lots of bass. Vato Loco (Crazy Dude) is a rhythmic number with more of an electronic sound with several instruments weaving in, out and around a steady bass beat. Curt calls Plus on both vocal tracks. Both hoedowns are recorded in 3 different keys.

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**Liberty/Maple Sugar - BMV 3034 CD**

Liberty has a traditional sound with fiddle, 5 string banjo and enough bass to keep you in step. Maple Sugar, as the name suggests, is a sweeter sound with a fiddle and 5 string banjo lead. Good steady bass to keep you dancing to the music. Both hoedowns have looping for extended play.

**SJ's Hoedown/Soldier's Hoedown/Wolverton - STCD 2012**

SJ's hoedown has a fiddle, banjo, guitar, and piano lead with a little harmonica blended in and a good steady drum beat. Soldier's Hoedown is a rhythm number with several instruments weaving in and out. Wolverton is a more melodic hoedown with a bass that tends to override. Among other instruments it has an energetic piano.

**Fancy/Fiddle Dust - Pioneer 5006CD**

Fancy is recorded in three different keys. Banjo, electronic piano, guitar with stedy rhythm. Fiddle Dust features a fiddle and banjo with just enough rhythm to get the hand slapping and the toes tapping.

Another busy month for the producers. There are a lot good, usable hoedowns this month. Check them out on your tape service. Your comments are always welcome. Email me at [rudebts@Sky-Access.com](mailto:rudebts@Sky-Access.com) or [asd@squaredance.ws](mailto:asd@squaredance.ws). Until next month have FUN dancing and calling.

Recordings reviewed are supplied by  
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## LEGACY to conduct its Eleventh SUMMIT Meeting

Through the cooperation and generosity of the National Square Dance Convention the 2002 Annual Summit Meeting will be held on Friday afternoon, June 28 from 1 to 3pm in the Wabasha I and IV at the Radisson in St. Paul, MN. The Summit is an ongoing project of LEGACY for representatives of all facets of the square dancing activity to help keep open the lines of communication and promote, protect and perpetuate the future of the activity through mutual understanding and cooperation throughout the world.

The annual "Summit" meetings, initiated in 1986, have gradually expanded in time and content in order that all national organizations, as well as the LEGACY affiliate

organizations members, have the opportunity to interface with others, become better acquainted with each other's goals and opinions and strive to work more closely together and complement each other rather than work as fragmented entities.

Each representative from the participating organizations always has an opportunity to give a report on their current projects and future plans before the gathering settles down to discuss ways of continuing to communicate together and assisting each other for the betterment of the total square dance activity.

LEGACY is pleased to see that other organizations have realized the value of a Summit Meeting and have also conducted such gatherings.



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# ASD PROFILE

## Gene & Betty Baker

Only a few veteran Tar Heel square and line dancers have missed the pleasure of dancing to the calls and instructions of the husband-wife team of Gene & Betty Baker of Matthews, NC. This amiable couple began square and line dancing in 1974 and liked the activity so much they turned their attention to calling and teaching the following year. Since then both have taken leading roles in the state's line and square dancing landscape.

Last November at the Fall Dance of the Folk, Round, and Square Dance Federation of North Carolina in Charlotte, they were inducted into the Federation Hall of Fame in recognition of their outstanding service to square and line dancing in North Carolina. Gene has been the caller of the Sardis Stars for 23 years and the Groovy Grovers, both Charlotte clubs, for seven years. He has served as president of the Metrolina Callers

Association one year and vice president four years during the period 1980-99. Other offices he has held in

the association include treasurer for the past two years and program chairman for three years.

A CALLERLAB member for 21 years, he served as chairman of the Panels Committee in 2001. He has been an active member of the North Carolina Callers Association since its inception. He has called at 11 state and 13 national conventions including the 50<sup>th</sup> NSDC in Anaheim last year. Over the years he has taught 38 Mainstream classes, 36 Plus classes, and three Advanced classes to members of three

Charlotte clubs. In 1997 he retired as owner-manager of the Carolina Burg Store Fixture in Charlotte.

Betty has been equally active in the dancing world. During the past quarter century she has taught scores of line dancing classes. When the leaders of the 47<sup>th</sup> NSDC held in Charlotte (1998) were



Gene and Betty Baker of Matthews, NC, caller and line dance instructor, have been active in the Tar Heel state dancing world for 26 years. Recently they were inducted into the North Carolina Federation Hall of Fame.

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searching for a director of the line dancing program, Betty was a logical choice. At regular dances of the Sardis Stars and Groover Grovers she selects the records and leads club members and visitors in line dances. For many years she has served as a line dance instructor at state and national conventions.

A practicing nurse in a doctor's office for two decades, she retired in 1986. With Gene she believes the major benefit of dancing is "the fellowship of so many wonderful people." She adds, "God loves all of us the same and we

should pass this love on to one another whenever we can."

Married for 46 years, the Bakers are parents of Karen Anderson, 42, and grandparents of Bailey Nicole Anderson, 13. Gene and Betty enjoy traveling to the Carolinas beaches and mountains, and Gene golfs frequently.

Gene offers this advice for fellow callers: "We need to walk in the dancers' shoes to be reminded that we must go that extra mile," adding, "We must be a team and set our goals together."

***Do you know something that deserves special mention?***

***Is it about a dancer, caller, cuer, club or association?***

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### ADD SOME 'ZEST' TO YOUR DANCES

*By Tom Rudebock*

Have your dances lost some of that pizzazz and seem the same every time? There is an old axiom that says, "Those who fail to plan, plan to fail." Why not have a club-planning meeting?

Have a covered dish dinner or picnic. Encourage everyone to attend. Do not hold it after a dance or on a dance night. Select a moderator, only to keep the session going. Provide a flip chart and encourage everyone to suggest ideas, themes, gimmicks, and anything else that would add some zest. The only rules are "no negatives" or "we have tried that before." Write everything down - let imaginations run wild.

After everyone has had their input, go back and select a few to use. Have everyone suggest how these can be adapted to your club setting. Save the rest for another time.

As examples: One club used "your favorite team shirt night." About midway through the dance the "reserve cheerleaders" from a pro team showed up to do a cheer and a dance. Another idea was a Hawaiian Cruise. The lunch featured food with a Hawaiian theme and "Polynesian fire dancers" made an appearance. Let your imaginations run wild.

Do not try to go all out for each dance, but do several a year. For the other dances use a few decorations, a food theme, or maybe a mixer.

Do not forget to include your caller in your plans. Many times they will have music and some other ideas that can contribute to the festivities.

"A good plan executed right now is far better than a perfect plan executed next week." George S. Patton

Here's to FUN Dances with U in the middle.

Don't underestimate the importance of love at first sight.  
Many of us might not pass a second inspection.



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# EASY LEVEL

**BOB HOWELL**



George Senyk of Cocoa, FL sent me a novel mixer a couple of years ago that I'd like to share with you. So often, at the beginning of a dance there are extra couples waiting to get onto the floor, but unable to scout up three other couples to form a square. Following is a neat way to get five couples involved. George stated that he is unaware of the author of the dance.

## FIVE COUPLE MIXER

**FORMATION:** Single circle of 5 couples.

**MUSIC:** Good Humor by the Rampions

### ROUTINE:

- A1 (8) Everybody forward & back.
- (8) Gate Partners, man backing up.
- A2 (8) Everyone forward & back.
- (8) Gate corners, man backing up.
- B1 (8) Ladies circle left once round
- (8) Swing the same corner.
- B2 (8) Promenade to a new circle of five couples.
- (8) Circle left.

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Custom Fashions

Mike Seastrom of Thousand Oaks, CA presented the following at a CALLERLAB session a few years back. I have used it with great success. Mike named it his ---

### Triple Contra

**FORMATION:** Trios in a circle, one trio LOD (#1's), other RLOD (#2). Leaders on the outside of each line, lead around opposite trio.

**MUSIC:** Hello My Baby on Chicago Country or FLK, Folkcraft 7451 287-B

### ROUTINE:

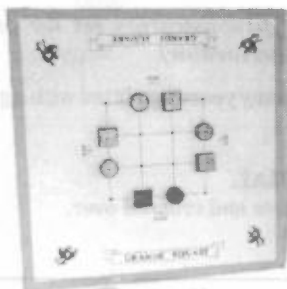
#1 line lead around #2 line. 16 counts

#2 line lead around #1 line. 16 counts

Center 2 dancers do-sa-do 8 counts

End dancers either star right or do-sa-do with opposite 8 counts

All go forward and back, pass thru, and on to the next. 16 counts



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Here's an old-timer that is great fun if the group wants to try something different. It is a double quadrille (16 dancers). Rod Linnell wrote several of these double quadrilles and instead of giving them a name he gave them a number. Following is ---

### **ROD'S QUAD # 5**

**FORMATION:** Square with two couples on each side of the square.  
(Double quadrille).

**MUSIC:** Scotland The Brave. LP Fireside String Band. Side 1, Band 5

#### **ROUTINE:**

Counts:

- 32 Grand Square
- 16 4 head ladies chain over and back
- 16 4 side ladies chain over and back
- 16 4 head gents chain over and back
- 16 4 side gents chain over and back
- 32 Grand Square
- 16 Right hand ladies chain over and back
- 16 Left hand ladies chain over and back
- 16 Right hand gents chain over and back
- 16 Left hand gents chain over and back
- 32 Grand Square
- 32 All 8 ladies grand chain over and back
- 32 All 8 men chain over and back
- 32 Grand Square

*Note: This routine makes for a heck of a demonstration set for any Memorial Day festivity. (Quick teach and spectacular).*

And finally a contra written by Ricky Holden many years ago fitted with a great piece of music. He named it the ---


### **JOHNSON SPECIAL**

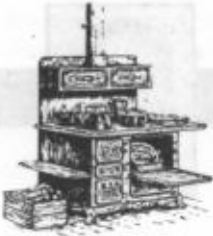
**FORMATION:** Alternate duple. 1,3,5, active and crossed over.

**MUSIC:** Road To Boston

#### **ROUTINE:**

Intro: Actives down the outside

- 1-8 ----, ---- Turn alone
- 8-16 -- back to place, -- Down the center four in line
- 16-24 -- Turn alone, -- come back
- 24-32 -- Bend line, -- Ladies chain
- 32-40 ----, -- Chain back
- 40-48 ----, -- Circle left
- 48-56 ----, -- Circle right
- 56-64 ----, -- Actives down the outside. 



# Country Kitchen

*By Louise Harrop*



## **Oriental Chicken Casserole**

15 chicken pieces  
flour  
paprika, to taste  
salt, to taste  
1/4 C butter, melted  
1/4 C vegetable oil  
1 (20 oz) can chunk pineapple, juice included  
3 green onions, finely cut  
1/2 C green pepper, cut in fairly large pieces  
2 Tbsp. brown sugar  
1/4 C sherry

Preheat oven to 400°. In a plastic bag, shake chicken in flour seasoned with paprika and salt to taste. In a large casserole dish, combine melted butter with vegetable oil and turn chicken to coat. Bake, skin side down, for 30 minutes. Meanwhile, in a mixing bowl, combine pineapple with juice, onions, peppers, brown sugar and sherry. Reduce oven temperature to 350°. Pour pineapple mixture over chicken and bake 30 additional minutes, basting occasionally.

This chicken is delicious served over rice. If more sauce is desired, or if chicken seems too dry, add additional pineapple juice during basting. Yield 6-8 servings.

## **Pineapple Walnut Bars**

1 C flour  
1/2 C sugar  
1/2 C butter, softened  
8 ounces cream cheese  
2 Tbsp. sugar  
2 Tbsp. milk  
1 tsp. vanilla  
1 egg  
8 oz can crushed pineapple, well drained  
1 C flaked coconut  
1/2 C chopped walnuts  
1 Tbsp. melted butter  
1/2 C confectioners sugar  
3 to 4 tsp. milk

In a medium bowl, combine flour and 1/2 cup sugar. Cut in 1/2 cup softened butter and mix until crumbly. Press into the bottom of an ungreased 9 inch by 13 inch pan. Bake at 350° for 10 to 12 minutes. In a small bowl, combine cream cheese, 2 Tbsp. sugar, 2 Tbsp. milk, vanilla and egg. Beat until smooth and stir in crushed pineapple. Spread mixture over partially baked crust. In a small bowl, combine coconut, walnuts and 1 Tbsp. melted butter; sprinkle evenly over pineapple mixture. Return to oven and bake 18 to 20 minutes, until coconut is browned and filling appears to be set. Cool completely. In a small bowl, combine confectioners sugar and 3 to 4 tablespoons of milk. Drizzle this glaze over the bars.

# ACA VIEWPOINT

**PATRICK DEMERATH**



## **Lost Places of Square Dancing - Can be Found New Square Dance Clubs!**

The American Callers' Association in its attempt to be of service to all callers, dancers, and associations provided information on New Dancer Recruitment for the past six months. ACA really appreciated the nice comments and encouragement to continue this initiative.

This month's ACA Viewpoint will provide information, steps to follow and encouragement to start new square dance clubs despite a leukemic dance program, which works contrary to new dancer recruitment and new dancer retention.

After reading a great deal of opinions on problems in square dancing, I was struck with the belief paradigms of several square dance leaders stating that it was impossible to start new square dance clubs.

If one were to compare the 2001 National Square Dance Directory to the one in 1976, it would soon become evident that there are far fewer clubs in 2002 than in 1976. Less obvious but more significant is that the many clubs in the towns within driving distance of a metropolitan areas are gone. If this is the case, then this is the opportunity.

Towns like Troy, Alabama, San-yi, Taiwan and Levelland, Texas had clubs, which are gone now.

Recent research that has been encountered, argues that it is not possible to start a new square dance club. The main three reasons are: halls are too expensive, not enough callers and no potential dancers. This caller takes issue with all three of these thinking paradigms.

As a military caller for twenty plus years, I had the privilege of starting clubs in many versatile places such as Taipei, Taiwan (1973), Brackettville, Texas (1977) Agana, Guam (1979) and Montgomery, Alabama (1989 and 2001).

If we as callers and dancers, do not buy the "excuses" why a person or persons cannot start a club, then a square dance club start up implementation plan would be welcome and appropriate. Remember the old saying: "If we fail to plan, we plan to fail."

Here is a step-by-step business/marketing plan, which was used to start four square dance clubs and one line dance club from 1974-2001. This plan would be very productive if it were to be used in a small town.

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Brian Hotchkies

Step 1: Look for a town or area that does not have a square dance club. If it had one several years ago, all the better. You might be able to find some people who belonged to the old club at one time.

Step 2: Make up 250 copies of a simple flyer stating that you would like to start a club in that town. Put your name, activity, telephone numbers, e-mail, fun-filled, new friends, great exercise etc on the flyer.

Step 3: Visit the County Clerk, Mayor's Office, Chamber of Commerce etc, meet people, pass out the flyers and above all, ASK for Suggestions on who you could talk to. In Brackettville, Texas in a matter of five minutes, ten different contacts with telephone numbers were offered by the County Clerk who also agreed come to the first open house.

Step 4: Telephone the contacts and ask them to come to visit with them about setting up a square dance activity in their town. Also mail them ten flyers each. Ask if they have any suggestions where the group can meet and dance.

Step 5: Visit every church in the town and drop off about 30 flyers each announcing the open houses. Often the pastors will be glad to read the flyer during the services / liturgies. Also you might be able to use their church halls for your open houses.

Step 6: From these several visits, you will have a group of supporters, who will be the nucleus of your team. Once the date, time, and place are established,

update your flyer or better yet make up a brochure announcing the open houses with three dates and spell out the benefits of square dancing, new friends, family activity, exercise etc. and print 500.

Step 7: Take announcement flyers to your town and pass them out to everyone. Give a minimum of 25 to each of the people who are your supporters to pass out.

Step 8: Keep in touch with the supporters, make a couple more trips to the town to meet people and pass out more flyers and brochures.

Step 9: Give them one great first night. Invite them back for the next open house.

Step 10: In every case, there was approximately a month between the first visit and the open houses.

Step 11: Mark your calendar with the dates of the dances for your new club.

Step 12. Begin developing the club, name, badges etc. during the classes.

In summary, new clubs will help stop the decline in square dancing. Some people who say that it can't be done because of no callers, no dancers and that it is too expensive. Don't let that stop you. Create a plan and implement the plan.

If anyone would like to provide information on starting a new club, please contact the American Callers' Association at [Loulet@aol.com](mailto:Loulet@aol.com) or Patrick at [demerath@tsum.edu](mailto:demerath@tsum.edu). We welcome your feedback, comments and contributions.

Until next time, happy dancing.

# MOORE ON CONTRA

PAUL MOORE



## A Rose by Any Other Name...

While browsing internet sites on contra dance several years ago, I came across a contra dance with a truly unusual title. Before the directions for the dance, however, there was an explanation of the title. It seems that while three or four young contra callers/dancers were sitting around talking about dancing and choreography, they got hungry and ordered in pizza. In the time they waited for the pizza they wrote a dance. Just as they finished, the pizza was delivered. Voila! They had a title: "Oakley's Pizza Delight."

All contra dances have names, and some of them have stories behind them that are about as good as the story of "Oakley's Pizza Delight," while other titles are as mundane as can be. Of the very ordinary type are dances like "January Seventh Jig" which was written on January 7. For a couple of years I commuted from my home to Palm Springs to call square and contra dances; during one of these drives I imagined a dance which actually turned out pretty well. Its title? "Palm Springs Contra." Some of the other titles that are quite plain describe some element of the dance. "The Proper Dance" is a dance in proper formation – though there is a double meaning in that the choreographer thought it was also the

proper dance for the piece of music he was working with.

Some of the traditional dances enshrine events or places or people. For example, "Hull's Victory" "...commemorates the battle between the U.S. Ship Constitution and the English ship Guerriero commanded by Capt. Isaac Hull and Capt. D'Acres respectively. The two were acquaintances and met frequently before the War of 1812 in ports of the Barbados and Bahamas. The rival captains wagered a brand new beaver hat to go to the winner in case they ever met in battle. A new beaver hat in those days was a badge of distinction and a much treasured item of a gentleman's wardrobe. After the death of Captain D'Acres, his estate contained a paper stating that he had paid to 'Capt. Isaac Hull, United States Navy, one new beaver hat.'" (Ralph Page)

The dance "Becket Reel" has a much simpler explanation. Herbie Gaudreau first called this dance at Camp Becket in the Berkshire mountains of western Massachusetts. California contra caller Leif Hetland named many of his dances for his grandchildren. Each one has his/her own dance.

Some of the unique titles are simply attempts to be clever or funny, such as "Revenge of the Killer Tomatoes," "Gelding the Devil," and "Glorioski." One



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of my favorites is "Hot, Cross Bunny": it's a nice pun, but it also describes a pet rabbit's mood when the air conditioning goes out. "Fluid Drive" casts back to the smoothness and power of some of the first automatic transmissions and gives an idea of the smoothness of the dance. "Overflow Contra" (unfortunately one of my creations) describes how the dancers keep going around and around in the same circle. Tony Parkes of Massachusetts swears the following story is true: when he was just starting his career as a caller, he met Betty McDermid of New York City. Betty saw that Tony had a lot of talent and she pushed him hard to perfect his skills. Tony finally wrote a dance that he thought was worthy of Betty, but he was too shy to name it for her. To try out the dance, Betty and Tony took out her collection of Teddy bears and moved them through the sequence. At the end, one of the bears, named Shadrack, seemed to have a little smile on his face. Therefore we have "Shadrack's Delight."

I have had my own spin with naming contra dances. The most memorable is when Leif Hetland and I were playing with choreography during a break at

the California State Square Dance Convention in Pasadena. Leif gave me the inspiration to write a dance which has become surprisingly popular worldwide. I called it "Silicone Rose," but it has nothing to do with the Corning Corporation or cosmetic surgery. Pasadena, the home of the Rose Parade and the Rose Bowl, is known as the city of Roses. The dance convention was held in the Pasadena Convention Center which had rose pattern carpet throughout, and the contra dancers had to use a carpeted hall. As many people know, if you spray your shoes with a little silicone spray, you feet move much easier on the carpet. Therefore the "Silicone Rose." But the story does not end there. Heiner Fischle of Germany liked the dance well enough that he wanted to include it in a book of dances that he was publishing in Germany, but one element of the dance bothered him and he could never figure out how to fix it to his liking. The dance has two "figure 8's" in it. Figure 8's take 16 counts each, and ideally you use a piece of music that has a 16 count melody, such as a hornpipe, and you make the figures match with the music. Here is the dance.

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### **SILICONE ROSE** by Paul Moore Formation: Alternate Duple

Music: any well phrased jig or reel, not to fast

Intro: ----, Long lines forward and back

1-8 ----, -- corner swing

16-16 ---, go down in lines of four

17-24 ----, ends fold, figure 8\*

32-32 ----, ----

40-40 ----, actives squeeze in, back up in fours

48-48 ----, ends fold, figure 8

56-56 ----, ----

64-64 ----, across, lines go fwd & bk

\*Figure eight: the active couples have just folded in front of the inactives and the actives are facing up. The active lady goes between the active couple and goes around the inactive lady and back to place; as soon as the active lady moves, the active man follows between the inactive couple but goes around the man; then the active lady goes between the inactives and goes around the man, while the active man goes between the inactives and around the lady.

No matter what he did, he could not get both Figure 8's to go exactly with the melodic phrase of the music. In frustration he called me to get an explanation. This is the explanation as it appeared in his book (the English version, not the German). *The dance is a parable of love. All begins in harmony with the unison forward and back, but then they break into a small group working on their own with the swing; the down in fours is an attempt to work in cooperation*

*with each other, but they are still relatively small groups (lines of four); things get worse when the actives (ends) try to do the complex figure eight - they are doing the same figure, but they work at cross purposes, and worse, they are off phrase with the music. Things get a little better when the actives are reunited in the center of the line and they come back up towards home, and everything is so much better and the tension of the first figure eight is relieved by the inactives doing their figure eight back on phrase, putting everyone in harmony to do the forward and back to start the dance. If you do the dance, get a four bar tag so the dancers can do that last forward and back.*

Gertrude Stein was wrong when she said, "A rose is a rose is a rose." The Bard had it right when he said, "A rose by any other name would smell as sweet."



by  
**Ed Foote**



## **LARGE UPCOMING ADVANCED & CHALLENGE EVENTS**

2<sup>nd</sup> Annual Academy for Advanced & Challenge Enthusiasts, June 19-22, 2002, Dayton, Ohio. Dancing will be in the air conditioned Dayton Convention Center with 5 full-time halls: A-2, C-1, C-2, C-3A, C-3B and a part time C-4 program. Dancing will run from Wednesday night thru Saturday night.

Staff Callers will be Sandie Bryant, Vic Ceder, Ross Howell, Mike Jacobs, Lee Kopman, Dave Lightly, Lloyd Sparks, Anne Uebelacker and Dave Wilson. Other callers participating will be Barry Clasper and John Hughes.

For info contact: Lloyd Sparks, P.O. Box 704, Crestwood, KY 40014. Phone: 888 523-7585 (daytime) or 502 241-6438 (night).

21<sup>st</sup> American Advanced & Challenge Square Dance Convention. July 31 - Aug. 3, Toledo, Ohio. Dancing will be in the air conditioned University of Toledo Student Union with 5 full-time halls: A-2, C-1, C-2, C-3A and C-3B. Dancing will run from Wednesday night thru Saturday night.

Staff callers will be Lynette Bellini, Barry Clasper, Ed Foote, Mike Jacobs, Dave Lightly, Tim Ploch, Tim Scholl, John Steckman, John Sybalsky and Anne Uebelacker.

For info contact: Doug & Joanne

Bennett, 2430 Whipporwill Pl. Melbourne, FL 32904. Phone: 321 984-2429.

13<sup>th</sup> Annual Heartland Jubilee. Oct. 24-26, 2002, Kings Island Resort, Kings Island, Ohio (near Cincinnati). 5 full-time halls: A-2, C-1, C-2 C-3A and C-3B. Dancing will run from Thursday night thru Saturday night.

Staff Callers will be Sandie Bryant, Mike Jacobs, Darryl Lipscomb, Sparky Sparks, Anne Uebelacker and Dave Wilson.

For info contact: Sparky Sparks, 888 523-7585 (daytime) or 502 241-6438 (night).

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# ROUND DANCE

## PULSE POLL

*BEV & BOB CASTEEL*



Dear Friends and Readers,

It seems only a short time ago we talked to you about April showers bringing May flowers, but that was one year ago. Time is quick but oh so sweet. We hope you are enjoying the sunshine. Please keep sending us your monthly selections, we do appreciate it.

### Chicagoand Round Dance Leaders' Society Teach Of The Month March 2002

**Submitted by  
Jayne & George Sheldon**

#### *Phase II*

Come A Little Closer (Waltz) Coll 6026

#### *Phase III*

Al No Corrida (Baldwin) Star 114

### Rounds For Spring Quarter 2002

#### *Phase III*

Mambo Bamboo (Barton) SP

#### *Phase IV*

Without You (Hoffman) Roper 268

#### *Phase VI*

Adeline (Shibata) SP

### DRDC Top Teaches reported in the Newsletter for March 2002

**Submitted by  
Mark & Pam Prow  
Newsletter Editor**

1. Duerme (Slater) IV  
Rumba/SP 51

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REPEATS MAY 2002

2. A Brief Romance (Rumble) IV+1  
Waltz/SP 362
3. Funny Face (Buck) IV  
Waltz/Star 166
4. That's You (Lamberty/Halbert) VI  
Foxtrot  
Tonight (Shibata) V+2/Waltz
5. Tips Of My Fingers (Palmquist) II  
Waltz/Hi Hat 928  
Choo Choo Ch'Boggie (Goss) VI  
Jive/Star 126 B  
All That Jazz (Sechrist) V  
Foxtrot/Star 133
6. Wounded Heart (Worlock) V  
Bolero/SP 377  
Adeline (Shibata) VI  
Slow Two Step/SP 376  
Spinning Wheel (Smith) IV  
Waltz/Star 167  
Falling Into You (Moore) IV/Bolero  
Amapola 3 (Kennedy) III+2  
Rumba/Star 131
7. Green Door (Proctor) II  
Two Step/Belco 207 or 259

8. Wyoming Lullaby (Palmquist) VI  
Waltz/Telemark 908  
Through Your Eyes (Read) VI  
Rumba/SP 388  
Stuck On You (Rumble) IV  
Jive/Coll 4509 Elvis Presley  
Sombras (Blackford) V  
Tango/SP 343  
Rachel's Song (Stairwaltz) IV  
Slow Two Step/Star 105  
Que Sera Sera (Shibata)Vien.  
Waltz/SP or Col 13-33027

**Washington State  
Round Of The Month for  
April 2002**

***Phase II***  
**Cincinnati Rag (Schappacher)**  
**Star 136**

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**Q: What do you get when you cross a pit bull with a collie?**

**A: A dog that runs for help...after it bites your leg off.**

# CREATIVE CHOREOGRAPHY

LEE & STEVE KOPMAN



Let's have some fun with the emphasis call wheel around. Hopefully we'll have some positions you hadn't considered.

- 1) HEADS pass thru & wheel around & lead left swing thru right and left grand
- 2) SIDES pass thru, wheel around & lead left right and left thru veer left  
1/2 couples circulate, bend the line you're home
- 3) HEADS pass thru separate around 1 to a line pass thru wheel around box the gnat slide thru CENTERS pass thru left allemande
- 4) SIDES pass thru separate around 1 to a line pass thru BOYS wheel around ferris wheel boys swing thru extend boys trade pass thru tag the line leads u turn back right and left grand
- 5) SIDES pass thru separate around 1 to a line pass thru wheel around touch 1/4 boys run CENTERS pass thru left allemande
- 6) HEADS star thru double pass thru LEADS wheel around pass to the center CENTERS square thru 3 left allemande
- 7) SIDES star thru double pass thru LEADS wheel around fan the top recycle square thru on the 4<sup>th</sup> hand left allemande
- 8) HEADS square thru 2 right and left thru CENTERS wheel around zoom CENTERS slide thru at home

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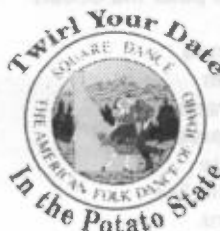


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Ray & Kathy Viken, Chairmen - [rviken@valuatennw.com](mailto:rviken@valuatennw.com) 208-376-9378

Al & Linda Shaw, Co-Chairmen - [ashaw@roundalab.org](mailto:ashaw@roundalab.org)

- |   |  |
|---|--|
| <p>9) HEADS pass thru<br/>separate around 1 to a line<br/>pass thru<br/>GIRLS wheel around<br/>1/2 tag<br/>swing thru<br/>circulate 1 &amp; 1/2<br/>right and left grand</p> <p>10) SIDES square thru 2<br/>pass thru<br/>wheel around<br/>fan the top<br/>square thru 3<br/>wheel and deal<br/>dixie grand, left allemande</p> | <p>11) HEADS touch 1/4 &amp; walk and<br/>dodge<br/>right and left thru<br/>ENDS wheel around<br/>centers in<br/>cast off 3/4<br/>star thru<br/>zoom<br/>CENTERS veer left &amp; bend the<br/>line<br/>at home</p> <p>12) Heads Lead right and circle to<br/>a line<br/>square thru 2<br/>wheel around<br/>pass thru, left allemande</p> |
|---|--|

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That Lucky Old Sun, Cole .....	RWH 217
Diana, Wada .....	MM 107
Endlessly, Barker .....	JRR 102
Hello Mary Lou, Bower & Shoemake .....	CCD 3513
32 Tons (16 Tons), Berg & Vestal .....	CCCD 112
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In the Good Old Summer Time, Hailey .....	MP3CARD 27
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Palisades Park, Kandrut .....	MP3SSR 118
Lazy, Hazy, Crazy Days of Summer, Kremers .....	MP3SSR 212
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Ready for the Times to Get Better, Weaver .....	MP3HH 9009
Yesterday's Song, Wise .....	MP3HH 9010
Silver Wings, Weaver .....	MP3HH 9012

13) SIDES pass thru  
separate around 1 to a line  
square thru 3  
BOYS wheel around and roll  
BOYS track 2  
GIRLS trade & extend  
girls LEFT 1/2 tag  
explode the wave  
wheel and deal  
CENTERS square thru 3  
left allemande

14) HEADS pass the ocean  
extend  
girls trade  
girls run  
boys trade  
wheel around  
circulate  
bend the line  
star thru  
trade by  
pass to the center  
CENTERS square thru 3  
left allemande

15) SIDES square thru 4  
touch 1/4  
follow your neighbor  
LEFT swing thru  
girls run  
wheel around  
chain down the line  
box the gnat  
square thru 2  
right and left grand

WITH LOVE,  
ON  
MOTHER'S DAY



# THE KOREO KORNER

STEVE KOPMAN



This month let's have some fun with the plus emphasis call 3/4 tag the line.

HEADS lead right  
veer left  
3/4 tag  
THEN:

- 1) boys recycle  
Girls peel off  
touch 1/4  
circulate  
boys run  
CENTERS LEFT square thru 3  
square thru 3  
left allemande
- 2) girls cloverleaf  
Boys explode the wave  
slide thru  
ferris wheel  
CENTERS pass thru  
single circle to a wave  
right and left grand
- 3) BOYS swing thru  
girls trade  
extend  
boys trade  
square thru 2  
right and left grand
- 4) Girls cloverleaf  
Boys fan the top  
extend  
cast off 3/4  
extend, right and left grand
- 5) BOYS swing thru  
girls u turn back  
extend  
[follow your neighbor] and  
spread  
extend, right and left grand

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# CLUB LEADERSHIP NOTES

BERNIE COULTHURST



Heinz D. Trost mentioned in one of his recent email messages on the "Multiple recipients of square-dancing" discussion list [squaredancing@eclipse.net](mailto:squaredancing@eclipse.net), as to how they recruit new dancers. He said, "Here in Germany square dance clubs usually try to have a class at least every second year. And prior to having a class, they usually put some ads in the local newspaper or local advertisement paper. They hand out flyers if they'd have demos in the public. They ask the bakeries, butchers and other small shops in the local shopping streets to hang a flyer behind their window or the entrance area. And usually on those flyers and ads they announce two to three "Open Houses (in the USA you name them "fun nights," I think). After the two or three Open Houses they usually get a list of 3 to 8 people who would like to join the class. In rare cases they get 10 to 16 dancers who are willing to learn square dancing. Then the club and/or the caller decides to have a class or not."

Heinz also mentioned that caller Al Stevens and his wife started a new square dance club in Phorzheim, Germany recently. They did some interesting marketing that resulted in 48 new dancers in their new dancer program. How did they get these new dancers? Heinz D. Trost reported that "In the announcements and on the flyers they also announced a lottery. People who showed up at one of their

Open Houses could win several free tickets for the class. They gave out 15 free tickets. Also they announced that if paying female students would bring her male partner into the class, too, then that partner is free."

Nasser Shukayr mentioned on the same discussion list that "if you need another COOL reason to go to the National Square Dance Convention in St. Paul, he has one." He reported that the Science Museum of Minnesota (near the convention center) will host a special traveling "*Magic: The Science of Illusion*" show from April 6 through August 26. He says, "It's all about the science that makes magicians possible."

Last month, we wrote about Cal Campbell's findings from his nationwide survey. Mainstream was the primary topic last month. Plus is the primary topic this month.

"Plus only states where new dancers have few or no options to dance at the Mainstream level are grouped by geographical region."

West - California, Arizona and perhaps Salt Lake City, Utah.

South - Louisiana, Mississippi, Alabama and Florida. These states seem to have a mixture of clubs which support either the ACA list or the CALLERLAB lists. Arkansas has their own list which is a mixture of Mainstream and some Plus calls.

Midwest - Illinois, Michigan, Indi-

ana, Ohio, Kentucky and Tennessee.

East - New York, Pennsylvania, Virginia, Maryland, Delaware, New Jersey, Connecticut, Rhode Island, Massachusetts, Vermont, New Hampshire and West Virginia.

There is a wide variety of programs being used. California and some states in the Midwest and East push straight through from zero to Plus in one marathon session. Other states complete Mainstream lessons and then immediately proceed to Plus lessons.

Still other areas have Mainstream lessons and then spent several months adding Plus calls at club dances and workshops. Only a few states teach Mainstream in one year and Plus the next.

The only place I found strong collective support for the ACA list was in Alabama and then only in the northern part of the state. In the southern part of Alabama they use the CALLERLAB lists. I heard from 8 people in Alabama and each person had a different view of what was going on.

I found isolated callers who are using the ACA list in many states. However, their clubs are usually unable to dance at association dance and state conventions in those states. Several callers did confide that the Plus dancing in their area was really Mainstream with a few selected Plus calls added."

We will continue reporting on Cal's survey work in next month's column.

We do congratulate the *Fairs 'N Squares*, Framingham, MA, for their 25 years of having a student scholarship program that gives financial assistance to the recipient through four years of college. They are proud of their scholarship program and we are proud of the *Fairs 'N Squares* dancers for their generosity.

We also salute Ginny Valenti, Publicity Chairperson for the *Connecticut Association of Square Dance Clubs*, for her marketing efforts. Her efforts with Tasha Jamerson of WFSB-TV resulted in 11 television spots that created a very positive and enthusiastic image of square dancing in Connecticut. The taping took place at a Soundsteppers dance in Clinton, CT.

And while we are writing about happenings in New England, we give a "Best Effort of Retaining New Dancers" award to the *Great Plain Squares*, Needham, MA. They have been able to retain all new dancers (100%) for the past two years! They are doing a lot of things right in Needham!

Till next time, happy dancing!

Bernie Coulthurst is the Editor of *Club Leadership Journal*. For a complimentary copy of *Club Leadership Journal*, please call 715-824-3245. The mailing address is PO Box 766, Plover, WI 54467-0766. E-mail: [clj@wi-net.com](mailto:clj@wi-net.com).



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We had so many Phase II dances, we will list them with a short note on each one...so take a  at:

## Honky Tonk Two Step

*Phase II+1 (Fishtail) - 2 Step - WB 7-17970B Honky Tonk Side of Town by Randy Travis - Mike Seurer. CW, with skate sequence, basketball turn, and fishtail included in routine.*

## Happiness Waltz

*Phase III+2 (Telemark & Weave) Waltz - Phase IV With Option - Grenn 17232 - Mike & Linda Liberti. Hover, chasse, canters. X hovers, hover fallaway, ending is a chair.*

## Everybody Knows It

*Phase II+1 (Fishtail) - 2 Step - RCA 69054 - 7 He Drinks Tequilla by Lorrie Morgan & Sammy Kershaw - Thelma & Tom McCue. Wrap and unwrap sequence, lace across, traveling box w/twirls, and fishtail. Basic 2 step nicely done.*

## The First Of Spring

*Phase II+1 (Hover) - Waltz - STAR 131B - Dorothy Sanders. Great music, pure vanilla waltz no surprises.*

## Cho Cho Train Two Step

*Phase II - 2 Step - Arista 12717-7 Baby Loves to Rocket and Arista 12923-7 Santa Claus is Coming - Tom & Thelma Wilson. Circle chase, basketball turns, hitches, open vine. Good music nice routine.*

## Red Robin

*Phase II+1 (Strolling Vine) - 2 Step - Grenn 14033 - Allemande Al & Martha Wolff. Catchy music, routine starts with Charleston segment, strolling vine traveling box.*

## Apple Blossom 3

*Phase III+1 (Dia. Turn) - Waltz - Grenn 14048 Apple Blossom Waltz - Allemande Al & Martha Wolff. Spin turn, left turns, hover, diamond turns and back canter to bjo. Nice routine.*

## Don't Make Me

*Phase II+1 (Whaletail) - 2 Step - MCA 0881721947 by George Strait - Nancy & Dewayne Baldwin. Basic 2 step can be danced on cues.*

.....  
**Remember Our Country's  
Heroes on MEMORIAL DAY**

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### **Love Changes Everything**

*Phase V - Bolero - Spec. Press. JP 100 - Barbara & Jerry Pierce. This bolero is a winner. Cross body, contra break. Shadow break riff turns. 4 opening outs.*

### **Let It Snow**

*Phase II - 2 Step - TNT 179 - Lester & Barbara Auria - Basic 2 step with fine away and tog. Progressive scissors, and traveling box.*

### **Rainbow Connection**

*Phase II - Waltz - STAR 109 - Yasuyo Watanabe. Backward waltz, roll out, twinkle, step swing, canters. Basic waltz to great music.*

### **Is You Mine**

*Phase II - 2 Step - Grenn 17223 - Barbara & Jim Connelly. Charleston, sandstep, traveling door, and circle chase. All of these included in routine.*

### **Katie Wants A Fast One**

*Phase II+1 (Fishtail) - 2 Step - Capitol 72438-58878 by Steve Wariner & Garth Brooks - Janet Cook. Face to face, back to back. Broken box, progressive scissors and fishtail. Basic 2 step to CW music.*

### **Your Heart & Mine**

*Phase II+1 - Waltz - Grenn 14064 Two Hearts in 3/4 time, Grenn 17039 Twin Hearts - Allemande Al & Martha Wolff. Nice music. Twisty balance, step swing, spin turn, spin manuv. Good one to introduce these 2 figures to your basic class.*

### **Happy Ever After**

*Phase V+2 - Rumba - STAR 164A - Bill & Martha Buck. This beautiful Rumba is very well written. Open hip twist, fan, hockey stock, natural opening out. Reverse top 6 and alemana surprise check, and sweethearts.*

### **Belonging**

*Phase II - 2 Step - Coll. 6215 - Larry & Marg Clark. Easy 2 step with wrap and unwrap sequence, also has box and reverse box.*

### **Freeze Frame**

*Phase II - 2 Step - Col. 6122 Freeze Frame by J. Geils Band - Bob & Jackie Scott. Recommended speed 40 rpm's. Traveling box, struts, rock the boat, wrap and unwrap sequence. Routine has many figures that are great for introducing to a basic group.*

## There Goes My Everything

*Phase II+2 (Hover & Chair)+2*  
unphased rotary box, lace box - Waltz -  
CTB 4292 or Parrot 5N-59036 by  
Engelbert Humperdink - Larry & Susan  
Sperry. Rotary box, twisty balances,  
left turning box with lace up. Interest-  
ing choreography.

## Lisa

*Phase IV - Waltz - Special Pressing*  
(Flip of Love Changes Everything) -  
Bob & Jackie Scott. Lovely music to  
this very nicely written waltz.  
Hover, drag hest. Weave, closed  
telemark. Develop, outside swivel.  
Ending is leg crawl.

**If you  
refuse to  
accept  
anything but  
the best,  
you very  
often get it.**

***W. Somerset Maugham***

## "JOHN'S NOTES"

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## Miami Shores

*Phase II+2 (X Hover & Thru Chasse) -*  
Waltz - Grenn 14041 Miami Shore/  
Grenn 17059 Inner Harbor Waltz by Al  
Russ Orchestra - Allemande Al &  
Martha Wolff. Great waltz tempo on  
these records. Drift apart, cross  
hovers, back canter. Ending is dip back  
and snuggle.



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See page 81 for office hours.

# POINT OF ORDER



## No Thumbs Square Dancing

*By David Sanford  
Waldorf, MD*

Okay, so I don't really mean "no thumbs," but something very similar. What I wish to encourage is "light-touch" dancing, which many dancers have adopted – as opposed to "firm-grip" dancing. The problem with "firm-grip" dancing is there is a potential for pain when arthritic hands are squeezed even slightly; when shoulder joints with bursitis are pulled; and even when fingers are pressed into adjoining rings. Of course, not all "firm grip" dancing results in injuries, but there are many people who have experienced pain due to "firm grips" and "pulls" and there are some people who no longer dance due to pain or injuries incurred on the dance floor. We can avoid this with "light touch" dancing. Besides, it is a very pleasant way to

dance. Try it; you may like it.

First a definition: If the person with whom you are holding hands cannot slip his or her hand away from yours, then your grip is too tight. Tightness in a grip comes primarily from the use of the thumb (hence the title of this article). Some may think this is "limp grip" dancing. Not so. Firmness is in the wrist. With a firm wrist, there is positive contact and no sense of limpness.

Let me describe each of the "light-touch" handholds in square dancing.

Handshake: if your thumb makes contact at all, it should only rest lightly on the other person's hand. No sense of "grip" whatsoever.

Wave (hands up): Open hand, four fingers closed, thumb extended. Contact with palm and fingers. No thumb contact.

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## Searching for Square and Round Dance Clothing? Order from these shops!

**Forearm:** Cup the hand with the thumb more parallel to fingers, not a "bracelet" position. No thumb pressure. People have been bruised from a thumb on their forearm.

**Side-by-Side Couple:** Man offers his hand in a natural, slightly curved, sideways position. Woman rests her hand on his. No grip whatsoever.

**Courtesy Turn:** Man's left hand is an open platform; woman rests her hand on his. His right hand rests gently on the woman's back or waist as the couple turns together. Please, don't push.

**Star Thru/Box the Gnat/Twirl:** With the arms lifted, there is a greater risk of

shoulder injury. Men, don't clamp the women's hand. No thumb use at all. Let the woman's hand turn against yours. There is pressure for position, but no grip.

Dancers, if you are not already dancing with a light touch, please give it a try.

Callers, you can make an enormous difference if you teach this handhold style in class. In fact, why not have an actual "no thumbs" tip each night of lessons. Keep the level extra easy, so the dancers can focus on "light-touch." Perhaps, if your dancers are willing, you could occasionally do a "no thumbs" tip at a club dance!

The caller was great we sure had fun,  
We danced every dance, every single one.

And when it was over, the time expired,  
My feet were sore and my bones were tired.  
But I'm not discouraged, there is no disappointment,  
I go home and use the Ben Gay ointment.

*By Ken Reiss, Saint Louis, MO*

# SEWING 101

WITH **DONNA IPOCK**



Well, here I am again with more scraps...I'm afraid that when I turn off the light in my sewing room that some of the fabric is multiplying...Surely I didn't buy all that fabric...where did these scraps come from...who left all this here, right out where it can be seen by any and everyone. Well, here we go again...what to do with these beautiful pieces of fabric. My Circle at Church to the rescue....at one of our monthly meetings, our president brought up this wonderful idea and I would like to share it with you. Some of you probably have some similar organization locally but you may be interested in helping with this one too.

Following is a write up that our Circle used as a hand out:

## **About Our Kid Kit Project**

*With your help, the cloth bags will replace the gallon zip lock bags mentioned below.*

Operation Toy Box donates a continual supply of Kid Kits to chapters of the American Red Cross who would like to participate in this project. Each Kid Kit consists of a stuffed toy or doll tied to a *gallon size zip lock bag* containing craft items. Red Cross volunteers from each participating chapter are responsible for distribution to children who have been involved in a house fire or other disaster in the area each chapter serves. These kits provide an

immediate sense of

comfort, diversion, and familiarity to a child who had just been traumatized.

Children from across the country donate the stuffed toys and dolls that we attach to each craft bag. After these toys have been cleaned and fluffed by our volunteers, they are then tagged with our special note that says... **I have been well loved by another child who now would like to pass me on to you. I hope you will love me too.** This note indicates to the receiving child that another child cared enough to share.

If you would like to partner with us on this project, we ask that you prepare craft bags with items listed below. Please include only items listed, as these craft bags need to remain consistent with others that we receive. Once we receive your bags, we will insert our own special Color/Activity Book and attach a stuffed toy or doll.

Each Craft Bag contains the following:

- 8-pack crayons
- 1 pair safety scissors
- 1 ballpoint pen

Construction paper (12 sheets, different colors, then cut in half)

2-3 fast food toys (if they are not in original bag, please clean before packing)



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1 strip of stickers

1 small glue stick

Fun pad

1 washable magic marker (stampers are perfect)

Kid Kits are for children ages 4 to 12. For children 3 and under, we offer just Stuffed Toys.

**OK, now here is where we use our scraps....**

Craft Bag Pattern

Materials needed:

Fabric (durable and washable)

Thread

Webbing (optional for straps each piece 10" long)

Directions are for 1/2" seams:

Assembly

Cut fabric 14" by 39" (or use 2 pieces 14" by 20"). Fold fabric in half (14x39) to measure 14x19 1/2". Use a seam finish or double stitch for strength. At top 14" open edge press under 1/2", matching wrong sides. Press under 1" enclosing 1/2" raw edge. Top stitch hem in to place. Mark in 2 1/2" from the seams on both sides of the bag from both seam edges on the outside of the bag.

For straps

Use the webbing or for self cloth straps, cut 2 pieces of fabric 2 1/2" by 11". Fold under 1/2" on each 2 1/2" edge. Fold under 1/2" on both 11" edges. Fold strip in half matching 11" edges. Press and top stitch all sides of the strap 1/4" from the edge. Repeat

for second strap.

To attach the straps, line up the hemmed edge of the bag with the edge of the straps, on the outside of the bag and the marks that are 2 1/2" from the seam. Stitch. Turn bag right side out and press.

Tips:

Use bright colors and durable fabric.

Double stitch all seams and strap attachment.

Please send completed bags to the following address and be sure to include the name and address of someone we can respond with an acknowledgment;

Operation Toy Box, Inc.

114 Whites Lane

Louisburg, NC 27549

Our Circle is busy right now making these bags. Then after they are made and counted we will buy the items to fill them. You may also add a note to let the recipient know who made the bag for them. You can include your name, name of your organization, address, and any message you would like to pass on. Nothing fancy, just warm thoughts to go with the bag that was made for a special child.

Please take this little project into your heart and maybe you can contact other groups that are in need of some simple sewing for their projects. Let me know.

Sew Happy!!

Donna

# CONVENTION FESTIVAL

# NEWS

## CANADIAN CONVENTION 2002

Harbour lights and smiling square dance faces will welcome you to the 13<sup>th</sup> Canadian National Square and Round Dance Convention in Saint John, New Brunswick, Canada on July 18, 19, 20.

Dancing will be from Mainstream through Challenge in square dancing; phases II to VI for rounds; clogging; contras; wheelchair squares; a fashion show; a banner parade; demonstrations; shopping at square dance shops and lots of sight seeing.

Saint John has many interesting sites and tickets for arranged tours of the city and outlying areas may be purchased. Passes for Saint John City

Transit Bus service are being offered at \$2.50 per person to cover the 4 days of the convention. Accommodations are still available in Greater Saint John. The favorable exchange rate on United States funds means great bargains for American visitors. If you prefer to travel by RV, dry camping is only a five minute walk from the Convention Center.

For further information or to register contact Alan & Doreen Clays, General Chaircouple at 506-696-2114; email - clays@sprint.ca or visit our web site at [www.conv2002.com](http://www.conv2002.com). The mailing address PO Box 21005, Quispamsis, NB E2E 4Z4 CANADA.



## 51<sup>st</sup> National Square Dance Convention

Saint Paul, Minnesota June 26-29, 2002  
"STAR THRU TO SAINT PAUL IN '02"

### EDUCATION AT THE 51<sup>ST</sup> NATIONAL SQUARE DANCE CONVENTION

#### Learning By Doing - Clinics

A clinic provides an opportunity, for convention goers on the dance floor, to learn new things about dancing.

The committee on clinics has a variety of programs appealing to all dancers and led by experienced people. Planned are clinics in square

dancing, round dancing, clogging, contra, and line dancing.

Introduction to Plus: This clinic will appeal to all Mainstream dancers who want the challenge to go one level higher. This clinic will also appeal to those who dance Plus but look forward to being

# Larry Cole

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~~~ Dances - Weekends - Festivals ~~~

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entertained by the humor of Tim Crawford, a favorite Canadian caller. Here is an example of experience: Tim started square dancing at the age of 8 and started calling at the age of 10. He presently calls for three clubs through the level of C2. He serves on the Executive Committee of CALLERLAB and is president of the Canadian Western Dance Instructors Association.

**Jive, Execution and Styling:** A round dance clinic, this jive experience will appeal to all who want to improve their jive round dancing. This will be a Phase III clinic led by Adrienna and Larry Nelson. Can you imagine a teacher of diagnostic pathology at Texas A&M taking to the dance floor to help her husband teach jive? This couple is a member of five different round dance organizations and currently serve as Director of Education for Round-A-Lab.

### **Learning By Listening Panels**

In a panel, three to five persons present their experienced opinions on a specific subject. At the end, the audience participates in a question and answer period.

The Education Committee will present a number of panels on topics of interest to dancers. Two of them are described below.

### **Defensive Dancing and Injury on the Dance Floor**

This panel returns after being presented several years ago. Ladies are saying nice masculine men are squeezing their hands too tight. How do they tell the gentleman that he is hurting them without hurting his feelings? This is only one of the many situations that will be discussed with Ed Foote, Tom Rudebock, and Bill Schwandt. These gentlemen will answer questions and show how to solve situations for both men and women.

### **Do We Have Cultural Barriers?**

This panel is drawing a great deal of interest, as this is a new topic at a National Convention. The panelists, well known and respected callers, Herschel Tolson from Chicago, Sylvester Nealon from Los Angeles, and Bob Barnabee from northern Minnesota, will present their observations. Others are already asking to have input and will do so in the audience participation



# Corben Geis

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time. Several dancers have asked that tapes be made of this panel discussion. This taping will be done.

## **Learning For Leaders Seminars**

A seminar is designed for the professional development of callers, cuers, prompters, and leaders to enhance the related dance activity through a series of technical sessions.

The seminar committee has arranged for ten seminars for the leaders of our activity. These will not only enhance the leaders' technique on the dance floor, but also help them understand the activity from a historical perspective.

## **History of Square Dance Music**

Ernie Auringer will conduct a seminar on old time square dance calls and the importance of keeping some of the older calls and figures in our activity. He has studied square dance

calls history for some time. Ernie, a popular caller from Southwest Minnesota, has been a caller for 22 years and was one of the Co-Chairman of the Minnesota State Convention in 1989. He is now a member of the Southwest Callers Association and the ACA.

## **Ideas for Fun and Positive Dancing**

Square dancing is the form of entertainment that we enjoy, and there are techniques which callers can use to add to the enjoyment. This seminar, led by Cecil Burton, will give callers some of these techniques. Cecil Burton, from the state of the site of the 2003 National, belongs to CALLERLAB and three Oklahoma square dance organizations. His experience of calling for three local clubs gives him the experience to make this a valuable seminar.

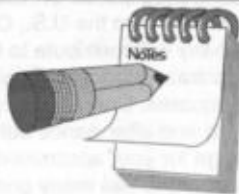
For more information about the education programs, check out the website at: [www.51nsdc.com](http://www.51nsdc.com).

*Do you have Convention or Festival News. Send it to:  
ASD, PO Box 777, N. Scituate, RI 02857; Fax 401-647-3227.*

# WHAT'S AHEAD

**Not for profit** Association/Federation festivals, conventions or benefit dances can be listed free of charge in *What's Ahead*.

We need the event date, name, location including city and state, contact address, phone number, and e-mail if any. **The name of the not for profit Association/Federation must be printed on the flyer to receive the free listing.**



***Send us the event information as early as you want  
but we must receive it at least 4 to 6 months in advance  
of the event's scheduled date.***

---

## NATIONAL CONVENTIONS

### U.S.A.

**Jun 26-29, 02** St. Paul, MN 51<sup>st</sup> NSDC

**Aug 21-24, 02** Boise, ID <sup>USA</sup>West

**Jun 25-28, 03** Oklahoma City, OK 52<sup>nd</sup> NSDC

**Jun 23-26, 04** Denver, CO 53<sup>rd</sup> NSDC

### CANADA

**Jul 18-20, 02** Saint John, New Brunswick

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## MAY

**3-4 MONTANA** - Yellowstone SD Council 48<sup>th</sup> Annual Magic City Hoedown, Metra Park, Cedar Hall, Billings. Glen Seavy, 406-259-3036; Ray Karls, YSDC, PO Box 20141, Billings MT 59104; 406-669-3101

**3-5 OHIO** - Ohio Dance Convention, John S Knight Center, Akron. Dwight & Judy Witte, 42<sup>nd</sup> Ohio Convention, 6215 Sandalwood Ave NE, Canton OH 44721

**9-11 ONTARIO** - International S&RD Convention, Brock University, St. Catharines, Ontario, CANADA. Dorothy Budge, 2435 Kipling Ave #905, Etobicoke ON M9V 3A7 CANADA; [www3.sympatico.ca/jerry.callen/t&d](http://www3.sympatico.ca/jerry.callen/t&d)

**10-12 CALIFORNIA** - San Joaquin Valley SD Association Spring Jamboree, Lodi Grape Festival Grounds, Lodi. Scotty & Betty Scott, 916-689-1039; [dubscott1@aol.com](mailto:dubscott1@aol.com)

*American SquareDance, May 2002*

**16-18 VIRGINIA** - VASARDA 14<sup>th</sup> State Convention, Terry & Marie Ingerson, 2020 Chicory St, Virginia Beach VA 23456; 757-368-9177

**17-19 MICHIGAN** - Northwest Michigan S&RD Council 47<sup>th</sup> Annual Spring Festival, St Francis High School, 123 East 11<sup>th</sup> St, Traverse City. Betty Mansfield 517-785-3153; Dennis Barnes 231-946-8673; [dwl@juno.com](mailto:dwl@juno.com)

**24-26 CALIFORNIA** - Golden State Round Up, Alameda County Fairgrounds, Pleasanton. Jerry Janke & Sue Kabage, 510-651-3475; [janke@home.com](mailto:janke@home.com); [members.aol.com/dsngles/roundup](http://members.aol.com/dsngles/roundup)

**24-26 FLORIDA** - Florida State S&RD Convention, Lakeland Center, Lakeland. FSS&RDC, PO Box 4143, Ft Walton Beach, FL 32549



25-27 **NEW MEXICO** - Don Armstrong Memorial Dance Weekend, Lloyd Shaw Dance Center in Albuquerque. 20 leaders from the U.S., Canada and Germany will contribute to the program of contras, quadrilles, English, folk and squares. Only \$10 to cover coffee breaks and after-dance buffet. You arrange for your accommodations. Albuquerque has many good motels, RV parks, and restaurants. Contact Marie Armstrong, 8021 Linville Road, Oak Ridge NC 27310; 336-643-2975; maramst@bellsouth.net

31-6/1 **KANSAS** - Kansas State SD Convention, Bicentennial Center, Lenwood Park, Salina. David & Sherry Hubbard, 2277 First Rd, Junction City KS 66441; 785-238-1367; Forrest & Pat Haskins, Publicity, PO Box 2204, Topeka KS 66601; 785-233-8265; Fphashsda@aol.com

## JUNE

6-8 **NORTH DAKOTA** - International S&RD Convention, Civic Center, Jamestown. Mel & Joan Diers; 701-839-6237; Richard & Ruth Michaelson, 10627 22nd St SE, Rogers ND 58479; 701-646-6078

6-9 **TEXAS** - Texas State Federation of S&RD 40<sup>th</sup> Annual State Festival, Waco Convention Center, 100 Washington Ave, Waco. Rick & Diann Griner, PO Box 185, Wallisville TX 77597; tbrv@juno.com

7-8 **ILLINOIS** - Chicagoland Round Dance Leaders' Society June Jubilee, Trinity Lutheran Church, 405 So Rush, Roselle. Gil & Judy Martin, 847-831-5413; gilwmartin@aol.com

14-15 **COLORADO** - Colorado State Festival, Pueblo Convention Center, Pueblo. Bill Hill, 2020 Jerry Murphy Rd A203, Pueblo CO 81001

26-29 **MINNESOTA** - 51<sup>st</sup> National Square Dance Convention, Saint Paul, MN. Info: Jay & Gail Richards, General Chairman, 3243 Casco Circle, Wayzata, MN 55391; 612-471-0510; fax 612-471-7864; jay@jrichards.com

30-7/6 **COLORADO** - Rocky Mountain Dance Roundup, La Foret Conference & Retreat Center, Colorado Springs. Roy & Chris Richards, 1053 Bulkey Street, Castle Rock CO 80104; 303-688-6294; JchrisRich@aol.com

## JULY

4-7 **ALASKA** - Alaska State S&R Dance Festival in Palmer. Carri Feaster PO Box 2765 Palmer, AK 99645; 907-745-1951; feaster4@worldnet.att.net

4-7 **ONTARIO** Cloverleaves and Maple Leafs 19<sup>th</sup> Annual Convention of the International Association of Gay Square Dance Clubs (IAGSDC), Fairmont Royal York Hotel, Toronto, Ontario, Canada. Registration enquiries: cml\_registrations@mail.com; convention Info: cml\_info@mail.com; mailing address Cloverleaves and Maple Leafs, PO Box 47, 552 Church Street, Toronto Ontario M4Y 2E3, Canada; www.toronto2002.com

18-20 **CANADA** - 13<sup>th</sup> Canadian Square and Round Dance Convention. Info: PO Box 21005, Quispamsis, NB, Canada, E2E 4Z4; www.conv2002.com

26-28 **ILLINOIS** - Annual State Council of Illinois Square Dance Associations Convention. Peoria Civic Center. Larry & Ruth Wehmeier, PO Box 165, Mackinaw IL 61755; 309-359-9082; laru@triangelnet.net



28-8/ 2 **KENTUCKY**- Cumberland Dance Week, Kentucky Leadership Center, Nancy. Eric Schreiber, PO Box 32, Elsah IL 62028; 618-374-2024; bobcat@iw.edwpub.com; www.lloydshaw.org/cumbdrame.html;

## AUGUST

15-17 **TENNESSEE** - 28<sup>th</sup> Tennessee State Convention, Grand Resort Hotel & Convention Center, Pigeon Forge. Registration Chairman, PO Box 1297, Laverne TN 37086

16-17 **MICHIGAN** - Michigan S&RD Convention, Valley Plaza Resort, Midland. Wayne & Margaret Nizon, 810-659-9283; sewmarg@tir.com; Lloyd & Linda Catey, 3462 Doane Hwy, Grand Ledge MI 48837; 517-645-7417; catey@msu.edu

16-17 **NORTH CAROLINA** - 13<sup>th</sup> North Carolina Folk, Round, & Square Dance Federation Convention. North Raleigh Hilton, Raleigh. Contact Lesley & Debbie Green, General Chairman, Cat Tail Court, Durham NC 27703; 919-598-1104

16-17 **PENNSYLVANIA** - Annual Pennsylvania S&RD Federaton Convention, Penn State Conference Center Hotel, State College. Bob & Ellen Williams, 2159 Palomino Dr, Warrington, PA 18976; 215-343-2969; blkgrd@juno.com

16-18 **WISCONSIN** - Wisconsin S&RD Convention, La Crosse Convention Center, La Crosse. Dean & Pat Peterson, Registration Chairmen, 118 S 27<sup>th</sup> St, La Crosse WI 554601; 608-782-8505; callers2@mhtc.net

21-24 **IDAHO** - <sup>USA</sup>West SD Convention, Boise Convention Center on the Grove, Boise. Art & Reita Musser, 9911 Barnsdale Dr, Boise ID 83704; 208-375-9857; avrmusser@msn.com

23-24 **COLORADO** - Colorado West Area SD Council 34<sup>th</sup> Annual Peach Promenade, Mt. Garfield Middle School, Clifton. Jack & Velma Templeton, 970-243-1887

## SEPTEMBER

19-21 **GEORGIA** - Annual Georgia State S&RD Convention, Coliseum & Convention Center, Macon. Bernard & Sandra Lowe, 75 Laurel Ct, Dallas GA 30157; 770-445-7035

20-22 **CALIFORNIA** - Central Coast SD Association Square Affair, Veteran's Memorial Cultural Center, Santa Maria. David & Susan Cleek, 805-773-3762; dave@rvh2o.com

## OCTOBER

25 - 27 **VERMONT** - Tumbling Leaves 12<sup>th</sup> Annual Festival, Bennington College, Bennington. Red Bates, Cliff Brodeur, Tim Crawford, John Marshall, Tim Marriner, Jim Pulaski, Ralph & Joan Collipi & Esther & Irv Mindlins. Plus, A-1, A-2, C-1. Info: Cliff 413-443-3060; cliff@squaredance-hoedown.com; Red 941-786-0212; redbates@juno.com

26-27 **KANSAS** - South Central Kansas S&RD Festival, Cessna Activity Center, Wichita. David & Charlotte Stone, 3510 S Hiram, Wichita KS 67217; 316-942-6852



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*American SquareDance, May 2002*

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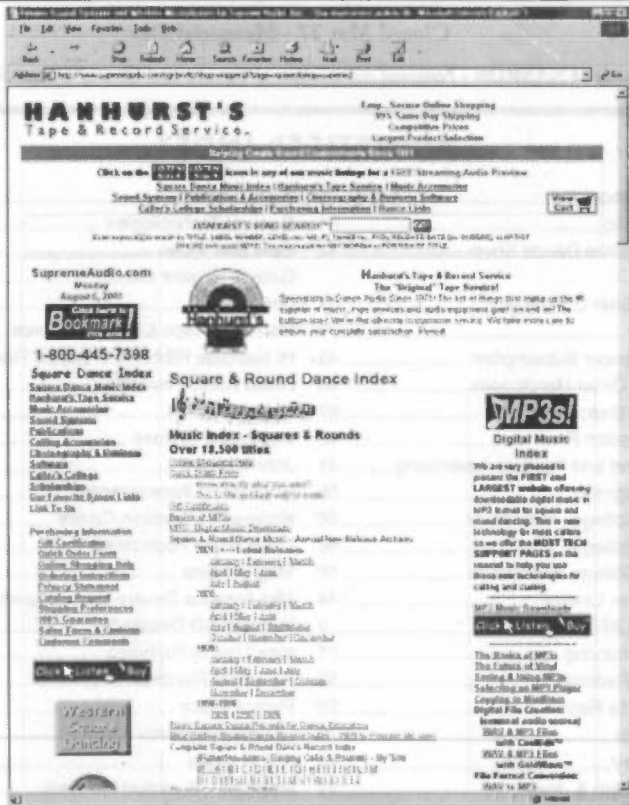
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